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Shanmukha

IN FOCUS

It is the Season of Festivals, of Lights. And SHANMUKHA WISHES its CONTRIBUTORS, READERS, ADVERTISERS & Well-wishers A HAPPY DIWALI.

SHANMUKHA greets and felicitates the Awardees of the year. The number in the performing arts has swelled up this year and that signifies better recognition, bright future.

Is Indian Orchestra a misnomer? A categorical statement made by a maestro raises the question. The probe brings out the possibilities of an Indian Orchestra with a 'melodic harmony', a blend of tone-colours, textures and volume.

The emergence of Gottuvadyam, the Chitra Veena of the Vedic Times, on the concert platform is neatly recorded by a prodigy.

The Concept of Raga in Karnatak Music never tires the true explorers. Here is one with lucid illustrations, followed by a musician's musings on Atana.

Perhaps not many are aware of the scope the folk theatre holds for Alapana. Dhruvagana opens the Vista in Kuchipudi dance-drama.

Old order changeth yielding place to new. Gharanas, once the stronghold of Classical Hindustani Music, have lost their sway. From handful of Gharanas any number of offshoots have emerged and today the 'personalised' idiom claims greater relevance. Nevertheless a copious historical analysis gives a perspective of the evolution of this great system over the years.

'Bhakti Sangeet' in Tamil makes a thought-provoking essay.

SHANMUKHA pays tribute to masters who are no more — Tanjavur Upendran whose 'Madhura Hasta' were stilled; to traditionist Pt. Basavaraj Rajguru, and Dr. R. K., a Rare Missionary.

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INDIAN ORCHESTRA - A MISNOMER ?

By

Dr. Sulochana Rajendran

Orchestration of Indian music has been quite an intriguing subject engaging the attention of eminent musicologists and musicians. The concept of Orchestra is, no doubt, of Western origin, yet there have been attempts right through the centuries at having a variety of orchestrated music as a mode of entertainment. Whether the ensembles had for their repertoire compositions like Varnams, Kritis, Ragamalikas or mere melodic thematic numbers with no lyrics or whether in such an ensemble presentation there was room for individual improvisation or it had to be compromised for the sake of synchrony, is quite a different matter.

In the meantime, a recent observation by Dr. L. Subramaniam, the U. S. based violin virtuoso, made at a lecture-demonstration in Bombay merits consideration.

"The concept of Indian Orchestra is a misnomer", said Dr. L. Subramaniam, in the course of a lecture demonstration he gave recently to a student audience under the sponsorship of SPIC-MACAY. The educative dialogue had many a pithy observation from the young maestro who came out with his justifications too.

Repudiating the statement that Indian orchestra is older than the Western one he remarked that nothing can be farther from truth. "What actually is

ensemble music, a group rendition, cannot be called an orchestra" he contended. Clarifying his stand further, Dr. LS said that "the Western orchestra in general has tempo variations like fast-slow-fast which cannot be applied to Indian Compositions. We have to stick to the basic Tala". Besides there is a combination of specific instruments in the Western orchestra and for each variety specific compositions are written down and are played accordingly. The compositions written for one instrument, say violin, cannot be played on any other instrument. And each instrumental group had their scores neatly written down. Whereas in Indian music the compositions are common, be it rendered vocally or instrumentally or for that matter collectively, he said.

CONGREGATIONAL SINGING

He referred to the Bhajana Sampradaya tradition in our music with a long standing history where group singing or congregational singing was the order of the day. The same tradition continued in the classical field too, in the Annual Tyagaraja Aradhana celebrations where 'Pandita' and 'Paamara', instrumentalists and vocalists joined in unison to pay homage to the saint rendering the Pancharatna Kritis. But this could not be equated with Western orchestral presentation.

"I cannot easily imagine how the principle of harmony, which is the very

basis of Western orchestration can be fitted into the melody of our ragas", remarked late Justice Dr. P. V. Rajamannar, a great connoisseur of music, in his inaugural address at the Annual Madras Music Academy's December festival that honoured T. K. Jayarama Iyer, violinist and the pitamaha of the National Orchestra (Vadya Vrinda), with the Sangita Kalanidhi. Said Rajamannar, "If each Raga is a fixed scale of notes, how can there be any introduction of a dissonant note?"

Orchestration of Indian music, a debatable issue by itself, was the subject of Jayarama Iyer's pet pursuit and the AIR Vadya Vrinda was his brain child. He firmly stated in his Presidential Address that year that "there need to be no apprehension of any kind that the orchestra will, at any time lead to the neglect of classical music". He referred from ancient texts like, Bharata's *Natya Sashtra* and Sarangadeva's *Sangita Ratnakara*, to ensembles variously named as 'kutapa vinyasa', 'Brindas', 'Kolahalas' etc.

MELODIC ORCHESTRA

"The Indian orchestras were so designed to perform melodic music since Indian music is melodic", wrote the veteran musicologist Prof. P. Sambamurthy. While the modern Western orchestra is constituted to play music extending over a wide canvas, a compass of seven octaves, in India it rarely exceeded four octaves, designed to suit the Indian musical genre, he said. The musicologist has gone eloquent referring to special compositions being composed for Vadya Vrindas in the medieval times. And these compositions necessarily took into considerations "the possibilities in technique, compass, speed and facilities available for playing gamakas on various instruments." The emergence of new instru-

ments in the arena added to the variety of tone colour. Melodic orchestra based on melodic harmony became an exclusively Indian genre, the Professor asserted and the melodic harmony "resulted from the playing of instruments of varigated tone colour in unison and in octaves". To which he said the rhythmic harmony provided by the mridangam and Upa-pakka vadyas added an extra dimension of lilt and lustre.

ACQUIRING A GROUP ENTITY

However the composition has been the same for the whole ensemble. Only in playing each instrumental family was assigned a different stance and together they played the finale.

"These Indian ensembles", another Scholar-musician says, "played of course, melodies without harmonising them. Except for occasionally playing in octaves, they performed in unison. Harmonised music of the Western type did not develop in India for several reasons — for one thing, we use the scale of just intonation; for another, harmonising pieces in varja ragas could mean the introduction of alien notes; and the use of gamakas or fluid shakes in sounding notes excludes the possibilities of sounding more than one note at a time with aesthetic effect. Proceeding by chords — the basic unit in Western musical compositions — is not possible in Indian music where the melody advances by single notes. However, even when an ensemble plays only in unison, it acquires a group entity which is not merely the total of the individual instruments that go to make up the group. Each instrument has a characteristic tone — the quality of the musical sound it produces which enables one to recognise the instrument from its sound. The blending of these individual tone textures, qualities

and volume gives each orchestra group a different 'colour'. Each musical instrument has its own sound effects, range and timbre. By combining these in definite proportions, a harmonised and balanced tone ensemble is created. In other words, combining the string, wind and percussion components to produce a consolidated, pleasing tonal quality is what an orchestra strives for. Variations in volume, mood etc., are created by assigning different roles to the components — suppressing some at certain moments, strengthening others, and so on. Melodic music too thus acquires an extra dimension that individual players cannot singly attempt.

"For this the conductor of an orchestra must have a feeling for orchestral colouring — i.e., interpret the piece and work out the ghana, naya effects. He must know how to contrast, juxtapose and blend different tonal colours to create an appealing effect. Generally speaking, a composer keeps in mind the compass, technique and possibilities of various instruments when he writes a piece for an orchestra. But when the piece performed has not been specifically written for an ensemble (as is the case in most Indian compositions) it falls to the conductor to use the possibilities of the instruments to the best effect in performing the melody.

"Scoring implies assigning different parts of a composition to different groups of instruments with a view to creating different kinds of effects. Different parts of a piece are either written specifically for particular instruments at the time of composing, or assigned by the conductor who strives for the best possible aesthetic effect from the ensemble at his disposal.

"Part writing can be put to good use in dance, dramas, operas etc., where each character can be associated with a particular instrument or musical phrase. The particular score then helps highlight and identify each character in the opera, drama etc., during entrance, exit from the stage etc."

AKASHWANI'S VADYA VRINDA

The intriguing challenge had attracted many an instrumental genius right from the time of T. K. Jayarama Iyer and their attempts at orchestration of the classical ragas and thematical orchestral compositions cannot altogether be brushed aside. T. K. Jayarama Iyer ventured into composing thematic music introducing the concept of harmony, an element quite alien to Indian musical genre at a time when orchestration of Indian music was considered a near taboo. His years of toil as an Akashwani music director bore fruit and a Vadya Vrinda comprising musicians of both Hindustani and Karnatak systems was formed to give expressions to his creations. He orchestrated Ragas like Kathana Kuthoohalam, Nagaswaravali and Ravichandrika, composed classical, light classical and light numbers. That certain compositions of Saint Tyagaraja and his disciple Patnam Subramania Iyer, full of sangathees could fit in, in this orchestral garb, standing the contrapuntal 'ornamentation' and pace-shifts into their sangathees only proclaims the rich varieties our musical compositions afford. Prof. P. Sambamurthy's Band in early thirties too may be mentioned.

Pt. Ravi Shankar composed many a score for Vadya Vrinda. Emani Sankara Sastri added gamaka-oriented compositions to the orchestral score. If

the compositions were melody borne or note-based, not having any lyrical content, that was the way of an instrumental orchestra he believed. He made his way to Thiruvayyaru with his National Orchestra at the Tyagaraja Aradhana celebrations. Though Sastri's conducting the ensemble, swaying and drawing arcs and circles in air, — the style of conducting not being part of Indian musical milieu — appeared somewhat comical, the experiment however won appreciation. It was considered as his Pranams to the saint. The orchestral compositions combined his musical genius and gamaka munificence.

Many a composer-conductor like Vijay Raghava Rao, Kanu Desai to mention a few, have made great strides in the blends of music, in narrowing the gap between the North and Southern idioms by forging a new system of thematic music. Almost all the Akashwani regional branches set up in course of time a Vadva Vrinda of their own and often they come out to play, strengthening the spirit of National Integration.

Their performance has ranged over experiments in Western type polyphony, folk tunes and abstract musical interpretations of classical themes, stories etc. The accent in all these has been on harmony of tone colour and blending of different instruments to create pleasing musical effects, rather than the kind of four-part harmony em-

played in Western music. "In any case, it is obvious that orchestration of Indian music cannot be along the same lines as that in European music, because of the basic characteristics of Indian melodic music. This does not however, exclude the possibilities of experimenting with tone colours, textures, compasses and timbres of different instruments to create new musical effects that do not go counter to established principles of aesthetics governing Indian classical music," observes an erudite scholar-musician.

But where does all this leave, the individual artiste, his 'creative part', his Manodharma improvisation in the ensemble presentation? Certainly a member of the orchestra in tune with Indian musical system has a right to improvise. Does that ever take place in Vrindagaan or Vadya Vrinda? He perforce becomes a mute follower, toeing the sargam-line, gamaka-laden or plain-toned, "emoting with practised skill", a member of the National Orchestra once remarked. His skilled labour in Sargams helps the conductor build many an architectonic edifice with musical effects, enriching its entertaining value. But at the end of his career, the individual artiste is left with his pack of Sargams and skill and he has to start afresh, a long trek of riyaz in 'manodharma' sangeet! Or would he opt for an orchestra of his own?



The Emergence of Gottuvadyam as A Concert Instrument

By

RAVI KIRAN

The emergence of Gottuvadyam as a concert instrument can be traced back to the days of Tiruvidadimarudur Sri Sakharama Rao (Guru of Sri Semangudi Srinivasa Iyer and Gottuvadyam Narayana Iyengar), i.e., about a hundred years back. Scientifically and logically, Gottuvadyam is the earliest form of Veena and arguably the earliest stringed instrument of Indian Music. Due to difficulty in playing, Veena was gradually evolved, by adding a few frets at a time to the original Gottuvadyam. Thus the credit for bringing out the possibilities of Gottuvadyam as a concert instrument goes to Sri Sakha Rama Rao.

A MUSICIANS' MUSICIAN

Son of a Marathi Brahmin, Sri Srinivasa Rao, Sakharama Rao was inspired

by his father's experimental efforts on the Tamboora with a bottle or a piece of wood as the medium to produce notes. He improved this rather primitive form and gave it the external structure closely akin to the Veena which is followed even now. He coined the term "GOTTU" for the cylindrical piece of wood (or bison horn), which led on to the term "GOTTUVADYAM" for the instrument. (Ref. : *Memoirs of Narayana Iyengar*). The Vedic name of Gottuvadyam is "Chitra" or "Vipanchi Veena". It was also popular as "Mahanataka" or "Hanumad Veena".*

Sakharama Rao was an artiste of high musicianship and was widely respected as a musicians' musician. But he was very choosy in giving concerts, as he expected very disciplined audience and it is even said that he used to

*"There is an interesting anecdote in Ramayana. The divine minstrels Thumburu and Narada, who were acknowledged masters in the three worlds, became haughty and started looking down upon others. Anjaneya who is considered to be a Poorvacharya in music decided to teach them a lesson. He asked Narada to play on the veena. He obliged Anjaneya and placed the instrument on the ground. By the power of Narada's music, the ground became as hard as a rock and the veena which got stuck could not be removed. Narada could not play on the veena without passing his left hand under it. Anjaneya came to his rescue. Using the long finger nails to advantage, he played on the veena in Gottuvadyam fashion. His playing accompanied by his singing of Raga Gundakriya is said to have melted the rocky surface. Narada was able to take his veena out.

Anjaneya is said to have snatched the Tamboora from the hands of Thumburu and holding it in veena posture, played Todi Raga, once again in Gottuvadyam style. The divine bards were made to eat the humble pie. They acknowledged Anjaneya's superiority in music." The existence of Gottuvadyam during the times of the epics is thus testified to (Vide "Mysore Stalwarts — 19". By Rajasree in *The SUNDAY STANDARD*, July 12, 1970).

walk out on them if they did not fulfil his expectations. Thus his concerts were limited in number. However, he succeeded in bringing out the potential of Gottuvadyam as a major solo instrument in many South Indian cultural centres. He also trained musicians like Semmangudi Srinivasa Iyer and Gottuvadyam Narayana Iyengar. According to Semmangudi, he attained immortality in 1924.

NARAYANA IYENGAR — A NADA YOGI

Born in 1906, Narayana Iyengar showed a keen interest and talent in music at a very young age. He had training under Kodaganallur Subbiah Bhagavathar (a very competent vocalist and proficient Gottuvadyam player as well). Narayana Iyengar was very much interested in Gottuvadyam and had Sakharama Rao as his Guru in furthering his talents in this direction. The credit for giving the present internal structure, like arrangement of strings, tuning, pitch, finer adjustments and a lot of other things undoubtedly go to Narayana Iyengar. Even the selection of metals and their thickness for strings, the selection of proper medium for "Gottu" and a host of other things, practically everything, were standardised by him and is followed widely today. (See "*Structure and Other factors*" as given by Narayana Iyengar).

Sri Narayana Iyengar introduced the sympathetic strings and made it possible to bring the closest approximation to human voice in both range and tonal quality and thus made a tremendous impact on the audience. He was a very much sought after artiste and gave a number of concerts in India and abroad, from the biggest cities to the smallest of villages and did more than anybody

else to spread the instrument's beauty and greatness far and wide. He gave about 40-45 gramophone discs (the 3 to 6 minutes ones), was Court musician of Trivandrum and later Mysore. Sri Muthiah Bhagavathar learnt the instrument from him there, for some time. Other disciples include V. V. Sadagopan, Savithri Ammal, V. Srinivasa Iyengar, M. V. Varahaswamy, Doraippa Bhagavathar, Srivaikuntam Parthasarathy Iyengar and B. V. Rama Iyengar.

More than anything else, to Narayana Iyengar the instrument was dearer than life. He lived entirely in a musical world — a real 'Nada-Yogi'. He used to practise, practise and practise for hours and days together — and yet complained that the Sapta swaras still eluded him! As had once been expressed by his wife Jayalakshmi Ammal to a scribe Rajasree that his mind was full of music. Once he took the instrument, he would get himself lost in it. He would not even sip coffee. "Even the long hours of practice would not satisfy him. He used to say the Sapta swaras still eluded him and that he would require two more births to get fairly acquainted with them, let alone mastering."! He attained Sannidhi, minutes after a Radio concert on January 11, 1959.

BUDALUR KRISHNAMURTHY SASTRIGAL

The other great pillar was Budalur Krishnamurthy Sastrigal. He specialised in the "Veena" style, having practised a lot with the legendary Karaikkudi Brothers. He was a disciple of Konerirajapuram Vaidyanatha Iyer and was an excellent vocalist as well. He always used to sing to the accompaniment of the instrument which is a rarity. Even in string-arrangements, he later

reverted to Veena-type though he tried Narayana Iyengar's style (sympathetic vibrations etc). He felt that Gottuvadyam could get on without cumbersome additions! He brought glory to the instrument in 1964, when he was awarded the title of Sangeetha Kalanidhi by the Madras Music Academy.

Smt. Mannargudi Savithri Ammal by her perseverance and dedication proved that this instrument was not out of reach of ladies as well. She was initially a disciple of Narayana Iyengar and was an inspiration for many other ladies like Gayathri, Usha, G. Kamla, Shanta, Komalam etc.

Thus in the hands of the above three, Gottuvadyam had gained stature as a major concert solo instrument.

Shri A. Narayana Iyer (disciple of Muthiah Bhagavathar) has been in the field for over 5 decades. He is the only surviving top-ranking artiste in Gottuvadyam today as well as the seniormost*.

Sri M. V. Varahaswamy was a good artiste from Bangalore — again a disciple of Narayana Iyengar. Allam Koteswara Rao of Andhra and son Durgaprasad, G. Kittappa are some more artistes who depend on this instrument for livelihood.

STRUCTURE AND OTHER FACTORS (as given by Narayana Iyengar) :-

The present-day Gottuvadyam has 21 strings — 6 on top layer — the strings

over which the Gottu is glided, three for drone and rhythm (as in Veena), and 12 sympathetic strings. These 12 are tuned in such a way as to give a continuous drone or built-in Tambura effect with 4 Shadjas and 3 Panchamas. The other 5 strings Ri, Ga, Ma, Da and Ni can be tuned to any Raga. Usual practice is to tune them to Shankarabharanam or Harikambodi, and change only in the Main item, like Todi or Shanmukhapriya. One subtle but great contribution to sound is the *jivali*, i.e., a thread on the bridge to increase the resonance and give better tonal effects.

The top strings are arranged as one separate base Shadja, a superbase Panchama (Pa), and a base Panchama, together base Sa and two normal Sa-s, all 3 plucked together. The base string plucked together with Sa and Pa not only nullify the shrillness associated with the high pitch "G" but also give a beautiful tonal quality — in closer proximity to the human voice.

The influence of Narayana Iyengar was tremendous on musicians as well as public so much so that Sangitha Kalanidhi Mudikondan Sri Venkatarama Iyer commented in a Music Academy conference in the following way: "All instrumentalists must aim to emulate vocal, but all vocalists must model their approach on Gottuvadyam and the best example of Gottuvadyam was Narayana Iyengar."

*Ravi Kiran is, out of proper modesty, not mentioning himself here. But the whole world knows about his wizardry in this difficult instrument. But the more admirable aspect of his playing is the maturity of his style and its strictly classical underpinning. His seasoned restraint endears him not only to listeners but to the giants in the music world. — Ed.

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The Concept of Raga in Karnatak Music

By
M. S. RAMASWAMI

Sound Waves can more deeply penetrate our sub-conscious, can more profoundly affect our emotions than any other impression. Man's ultimate leap when approaching God is through Music."

— Yehudi Menuhin

The development of the Raga Concept is unique in Karnatak music. I am not referring to the Raga as a musical scale or musical mode. Musical scales have existed in all systems of music. In ancient Greece, Plato speaks of the Lydian air and the Phrygian air prevalent at that time. They must have been musical scales having specified notes of the Octave. It is interesting to note in this connection that there has been a universal tendency to give Ragas or tunes the names of places or the people. The Ragas Malavi, Gaula, Sowrashttra, Gurjari and Kamboji are some instances. The Kambojas are an ancient tribe of people inhabiting parts of Northern and Western India. The pentatonic scale, roughly equivalent to our Audava Raga Mohana, is said to be a popular scale in most systems of music. In Western music, till the time it branched off to scale the heights of harmony, it had a melodic basis, the music being set to a scale of notes.

RASA EVOCATION

Raga in Karnatak music is not a mere scale. It is the emotional content of the musical theme, the bhava of the Raga. This transcends the musical scale, the Arohana and Avarohana Swaras of the Raga.

By a process of apriori reasoning, we may infer that every song must have been a spontaneous outburst of emotion conveying joy or sorrow, or any other mood of the singer. A folk song is an expression of joy and frolic. A hymn is an expression of thankfulness of the devotee in praise of the divine. In course of time with the refinement of the human personality, shades of emotions were recognised and broadly classified into nine, the nava rasas. The Ragas are closely related to the different Rasas. Atana expresses ecstatic grandeur, the summum bonum of achievement. Tyagaraja is said to have sung in exultation *Bala Kana-kamaya (Ela ni daya radu)* on having a vision of Sri Rama. This Raga is also an appropriate vehicle for expressing *roudra bhava* or anger. Older people can remember crowned heads on the stage venting their anger in Atana. Mukhari is capable of producing two opposite emotions, *soka rasa* as well as *roudra*. A familiar example is the Vedyar in Nandanar taunting his menial in anger *Chidambara darisanama*. A generation ago, the stage depended much on music to produce the desired emotional effect rather than acting.

The Raga creates an aural image. Artists have tried to express this image in visual form. There have been the attempts of imaginative painters to depict the Ragas and Raginis of North Indian Music.

SHADES & TONES

The Raga takes its shape, colour and emotional appeal as a result of

various contributory factors. The Arohana and Avarohana (ascending and descending notes) provide only the contour of the Raga. It is necessary to know how the swaras are handled, which swara is kampita (shaking), which, dirgha (long), which prayogas (musical phrases) bring out its characteristic beauty, the presence of a subtle swara (not merely a semitone but a quarter tone). Sometime back, a music critic noted for his caustic wit and trenchant views, wrote that he could not see any distinction between Madhyamavati and Brindavana Saranga. What he evidently meant was that there was no difference in the swaras. Really, the bhavas of the two are completely different. The Chatusruti Rishabha of Madhyamavati is a highly kampita swara; it is also the jivaswara of the Raga. By merely playing the Rishabha it is possible to suggest the Raga Madhyamavati, Muthuswami Dikshitar whose Kritis are learned commentaries on the raga bhava, begins his kriti *Dharmasamvardhini* very appropriately with this kampita Rishabha. The singing of these words alone gives the unmistakable stamp of the Raga. The same Chatusruti Rishabha in Brindavana Saranga is a dirgha swara (long note). *Rangapura* begins with this majestic dirgha Rishabha. The Nishadha of Brindavana Saranga is a shade different with a touch of the Kakali (as in all North Indian Ragas). In Madhyamavati the Nishada is kampita. The true colour and the shade of this Nishada could be found in the words *Sala bahuvidhamu* occurring in the Anupallavi of Syama Sastri's *Palintu Kamakshi*.

The Viseshha Prayogas, or peculiar phrases, are absolutely necessary to bring out the distinctive character of the Raga. In Atana the majestic glide

from Shadja to Dhaivata gracing the intervening Nishada, is one such. This prayoga can be used in any of the ragas having the same swara, but no knowledgeable vidwan ever tries to do this as it is sure to mar the bhava of the Raga. *Ri Ga Ma Ga Ri* in Devagandhari is another. The characteristic quality of that Raga lies in that prayoga.

SUBTLE SRUTIS

Devagandhari is again an example of the occurrence of the subtle sruti. The Madhyama in the above phrase is not exactly the Suddha Madhyama but slightly lower. It is an intervening sruti between the Antara Gandhara and Suddha Madhyama. It is termed Chyutha Madhyama Antara Gandhara. A well known subtle sruti is the Rishabha in Nattai. It is pronounced *ri*, but actually it is *ga*. The occurrence of these subtle swaras in our Ragas has prompted theorists to formulate the 22 Srutis. The Music Academy, when old stalwarts were taking part in the morning discussions, has formulated the swaras and the ragas where these Srutis occur. Even these 22 Srutis are but a sharper classification than the 12 swaras. Actually, some of the Srutis in the Ragas defy even this classification, being somewhat finer. It may also be difficult to fix the frequency ratios, as in our system, the notes are not Suddha swaras, but played as an anuswara or gamaka partaking the shades of adjacent notes. The cause is secret but the effect is known. How can any one explain the peculiar poignancy of the Nishada in Ahiri, when we have a host of Ragas having the same Nishada and Dhaivata; or again, the Nishada of Suruti in *Vatatmaju* (*Geetharthamu*) or *Dinarakshakam* (*Angarakam*). The swara in that Raga takes a peculiar

colour in that setting which defies analysis.

Some Ragas have a peculiar gait and movement imparted by the Varisai swaras. For instance, in Arabhi, the swaras take what is called a janta varisai form, like *Ri Ri Ma Ma Pa Pa* or like *Pa Pa Pa Da Ma Ma Ma Pa*. In Karaharapriya, the varisai *Ni Dha Dha Pa Pa Ma Ma Ga Ga Ri* occurs frequently. In Begada *Ni Ni Da Pa Ma Ma Ga Ri Sa*.

PERSONALITY

Even the range of Sancharas affects the character of the Raga. That is why some of the Ragas have been termed Nishadantva and Dhaivatantya like Kurunji, Navaroz and Punnaagavarali. The raga bhava suffers if they are elaborated beyond the Antya or end swara. If we look carefully at the Kritis of the Trinity we find such limitations; but several musicians ignore them. An outstanding example is Pantuvarali, or its analogue Ramakriya in the Dikshitar system following the Kanakambari-Phenadyuti nomenclature. In Tyagara's Kritis, *Aparamabhakti*, *Vadera* and *Ninnunera*, the sahitya does not travel beyond the Tara Sthayi Gandhara. Dikshitar also never takes us beyond the Gandhara in any of his Kritis, *Ramanatham*, *Sundararajam* and *Visalakshim*. It is therefore evident that the mood of that Raga does not permit Sanchara beyond the Gandhara in the higher octave. Such Sancharas sound like Poori Kalyani also or Gamakakriya in the Dikshitar school. Yet we find vidwans negotiating this raga up to the Panchama in the higher octave.

The personality of a Raga can be compared to a human personality. The Arohana and Avarohana determines

only the figure and the outline, the manner in which the swaras are handled and the Viseshha Prayogas are like the features of the face, the subtle swara its own unique individually. The Raga may have some resemblance with others like human beings, but they have a unique quality of their own. Dikshitar has handled three closely allied Ragas, which I may designate as the Abheri Complex of Ragas, with great skill. They are Abheri, Kannada Gaula and Karnataka Devagandhari. The swaras are the same. Dikshitar has given the Raga Mudra in his compositions and shown unmistakably how they differ from each other. In Abheri, he has composed *Vinabheri*. He has composed three kritis in Karnataka Devagandhari (so far as I know), *Panchasatpeetha-rupini*, *Kayarohanesam* and a kriti on Dakshinamoorti. In Kannada Gaula he has composed "*Neelotpalambikeyam*". All the three have the same Nishada. In Abheri it is deep as in the familiar *Nagamomu*, but not Kampita. In Kannada Gaula it descends from Shadja, anuswara *Sa Ni*, as in *Nirvanaphala-pradaya* (*Neelotpala*). In Karnataka Devagandhari, the Nishada is slightly kampita as in *Neelayatakshi* (Charana of the Kriti *Kayarohanesam*). Abheri itself seems to have been originally janya of Natabhairavi. How the Raga dropped its Suddha Dhaivata and assumed its present complexion with Chatusruti Dhaivata will be a proper subject of study for research workers in Karnatak music. There is ample scope for such interesting work. Several Ragas like Sudhatarangini and Hindola Vasantam have transformed themselves from a Suddha Dhaivata to a Chatusruti Dhaivata Raga.

The Ragas themselves, excepting those which were created, to complete

a system of melas by grammarians like Venkatamakhi, owe their nativity to the several songs composed by inspired singers. The Raga bhava was extracted from these compositions, the Arohana, Avarohana, Sancharas and the quality of swaras were all studied and then grammarians must have formulated the Raga Lakshanas. After the Raga has taken shape, other composers use the Raga for expressing their own musical ideas. Therefore the sure guide of the Raga bhava is the compositions of the masters. Tyagaraja composed several pieces in new Ragas. To understand the Raga Lakshana of Umabharam, Nalinakanti and Jingala, there are only three kritis *Nijamarmulanu*, *Manavyala* and *Anathudanu* respectively. The saint composer conceived new melodic patterns with an underlying bhava to express his varied emotions. It is easy to form a new musical scale with Vakra Sancharas and give it a new name; but unless there is a cohesive underlying bhava in some way different from that of the existing Ragas, it will not become a Raga. It will be only a musical scale. For the same reason, some of the melas of Venkatamakhi in his 72 Melakarta scheme are only theoretical permutation and combination of the swaras. Even though they are referred to as Mela Ragas, some of them can be termed Melas and not Ragas, because musical composers who have handled them have not been able to infuse an individual bhava to them. The Mela Ragamalika is a highly intellectual at-

tempt in this direction. Hemavati and Dharmavati are not mere Melas. They have become expressive Ragas in the Kritis *Sri Kantimatim* and *Parandhamavati* (Dikshitar). The Vivadi melas are still more artificial combinations. Treatises on Music ascribe Vivadi-dosha when two closely adjacent notes are sounded one after the other. It is a discord, and Ranjakatwa is difficult to be obtained in such melas. Tyagaraja, the bhakta, in whom the emotional aspect always predominated, has generally eschewed the Vivadi melas except for one or two compositions. Dikshitar, the gnanin, was most intellectual in his approach and has handled more Vivadi melas. He has carefully avoided the Vivadi dosha by Vakra Sancharas and converted the Vivadi melas Kokilapriya and Kalavati into delectable Ragas by the Kritis *Kodandaramam* and *Kalavati*.

Music effects a catharsis of human emotions only through the Raga, sanctifies the spirit and creates a yearning for the Divine. I do not know whether Menuhin knew when he wrote those lines that the soul of Muthuswami Dikshitar, the great Vainika, shuffled off the fetters of his mortal coil and winged its way into the arms of the Divine Mother Goddess Meenakshi while his disciples were singing "*Meenakshi me mudam dehi* at the very time when the words "*Meena-lochanl, Pasamochani*" were being sung imploring the Goddess who is '*Veena-gana-dasagamakakriye*'."

— Courtesy : The Music Academy Souvenir.

*The Goddess is referred to as being skilled in playing the dasavidha (ten) gamakas on the Veena, the composer incorporating in the very words the name of the raga "Gamakakriya."

ATANA

By
S. RAMACHANDRAN

Atana is essentially a melody for the artiste's creative output. It requires a delicate, talented handling. While an Aroha and Avaroha have been arrived at for notational communication, it is not just a straightforward procedure self-sufficient for delineation. From point of view of Swaras and Sritis the melody cannot be precisely described. It is elusive for an investigation from point of view of gamakas and phrases employed. Our efforts at the elaboration of the melody will violate the canons of procedure laid down in respect of Aroha and Avaroha.

Let us examine the Swarasthanas put to use in this raga. Its Gandhara is neither Antara nor Sadharana as is commonly accepted and known. Likewise, the Nishada employed occupies a no man's land between Kakali and Kaisiki. Dhaivata is a drooping dropout from Nishada. With all this incongruous background, it has an independent identity and clear cut character which snatches universal appeal. Its origin is rather recent and not lost in distant traditional antiquity. It is seen that Purandaradasa and Kshetragna have made it extensively popular.

FERVENT WORSHIP & ECSTASY

Tyagaraja has evidently delighted in handling this raga with fervour as the famous song *Ela nee daya* would bear testimony to. We all know the circumstances which prompted Tyagaraja to compose this song. While performing pooja and lost in meditation a sudden

flash of light was seen across the area of the God's sanctum. He experienced an emotional thrill and beheld the vision of Lord Rama in the Pattabhisheka group. In a flush of ecstasy, he had no time to think of any conventional format. Instead, he burst out in song with the Anupallavi *Balakanakamaya*. Thus both Vira & Adbhuta Rasas experienced by Tyagaraja have been portrayed through this marvellous raga. The raga is identifiable by the ordinary listener. The melody is full in vigour; yet mature and serene, for a description.

ADJECTIVES GALORE

The swara notations employed in the Charana of the composition "dha(ni) dha dha" speak abundantly of the dignity of the swarasthana of the melody. Thyagaraja is completely lost in his admiration of Rama's god form and makes use of adjectives like *devadi-deva*, *rajeeva-nethra*, *Raghuvara-puthra* and so on. The adjectives, come mounting one after the other, so much so, Tyagaraja is left with no alternative but to increase the acceleration and resort to a madhyamakala tempo in the latter portion of the Charana. We see that the entire song consists of only adjectival descriptions, except in the Pallavi he mentions what he wants. He begs of Lord's grace and darshan. Undoubtedly, the brilliance of Tyagaraja's poetic artistry need not be sought elsewhere.

Mummurthinulu is another of Tyagaraja's composition which can be exa-

mined with advantage. The textual content points out that Brahma, Vishnu and Siva are in dismay when they hear about Rama's qualities, particularly when he is only a prince on earth. They try to compare on a scale the added total of their qualities with that of Rama. To their surprise, they find that the balance tilts in Rama's favour. One would definitely agree that the aptness of the theme cannot be figured out better in any raga other than Atana. It is a slightly off-beat presentation of the devotee's conviction which has to be necessarily couched in a mysterious language. The poet is caught in a puzzle. The enigma of the Raga Sanchara as in Atana, in the circumstances, is aptly justified.

SIVAN'S COMPOSITION

Papanasam Sivan's composition in this raga is relevant for analysis. It is set to Adi Tala in madhyamakala, addressed to goddess Devi. The Pallavi itself starts on the enigmatic "nee". The start is most appropriate. The devotee expresses wonder in his emotional thought that but for Her kindness and beauty, no existence of any species is possible. The swarakshara implied in "nee" is noticeably very natural. It is not contrived by any intellectual dilettantism. The Anupallavi running to notation : dha dha, dha dhadha (*Sakala uyirkalukkam*) speaks of the composer's absolute faith that Devi is the unquestioned mother of all living objects. It is also to note that in the concluding

line of Charana, the poet reveals his skill in workmanship by vividly bringing out the precise shape of the swarasthana 'Gandhara' of the raga. In the last Sangathi that is usually handled, one would not fail to note the tremulous, suspended identity of 'ga' : "gaa maririsa, ni sadha" that is popularly current in the context of the Sangathi calls for our attention.

KINSHIP TO OTHER RAGAS

The area of melody exclusive to Atana in the backdrop explained is something unique. It carries a sort of mystery attached to it. It is somewhat comparable to Durbar of the Karnatak system. The 'gandhara' of Durbar has no specific place, all for itself. It is undecidedly hanging between Rishabha & Madhyama. Again, another kindred relationship for examination is the Nishada of Begada. The third Charana of the Varnam, *Intachalamu* helps us identify the characteristic 'nee' of the raga. The position is a mystifying enigma. In other words, certain melodies we handle in our system have to be tried out by experience to gain competence under the guidance of a 'guru'. Notations take us upto a certain point. Beyond that, it is the element of pure creativity and talent that sustain the musician and our melodic system of music. Indeed, the like of an Atana, Durbar and Begada have a divine aura. One should be blessed enough to experience its characteristic fervour and handle it satisfactorily.



DHRUVAGANA AND RAGA ALAPANA IN FOLK THEATRE

By

Dr. M. SANGAMESAM

Folk-theatre of Andhra Pradesh is famous for its Kuchipudi style of Dance-dramas, viz., *Bhamakalapam* and *Gollakalapam*. The area being wide and vast, the style has, in course of time, picked up and favoured some special regional peculiarities without deviating much from the original scientific patterns and modes of presentation. Thus, the folk-theatre of North Andhra, especially of Srikakulam and Visakhapatnam districts, has gained some significance in preserving the traditional forms of music, especially, Dhruvagana and Raga, Alapana together with Purvaranga, as laid down by Bharata in his *Natya Sastra*. Though *Abhinavadarpana* of Nandikesvara is the main guide-book for stage-set-up and Hastamudras the performance being a dance-drama instead of mere dance, *Natya Sastra* is followed with meticulous care in observing all the rules which help the preservation of the art in its original purity and beauty as well. As a result of all this, the artistes are able to present a fine specimen and a living example of the Purvaranga with all the ten Lasyangas as well as the Dhruvagana with all its intricacies in their age-old traditional forms as practised since generations after Bharata.

Though the *Bhamakalapam* and *Gollakalapam* of North Andhra, relate to the well-known Kuchipudi Siddhendrayogi's style of dance-drama, yet they have developed with greater emphasis

on Raga-Alapana and Laya-sadhana in Dhruvagana at the expense of dance and Abhinaya to some extent.

Music relates to *Nada* which leads the Tala and Vadya. *Nada* is generally viewed as *Nada-brahma* and its *sadhana* is said to be a sort of *Brahmopasana*. The traditional artistes are called Bhagavatars and their troupe *Bhagavata mela*: even the head-dress of the Sutradhara is named as *Bhagavati* suggesting the underlying spirit of devotion in enacting these dance-dramas. As such the importance given to music and Raga-Alapana has its own significance in the achievement of Nadalaya sadhana. Again, it is said that *gita* (song), *vadya* (instrument) and *nritya* (dance), all put together, make up music. But it is the *gita* or song proper, being the main vehicle of *nada*, that leads the other two component parts and in collaboration with them aims at and finally achieves the *laya* in coalescence. *Nada* that starts from *nabhi* (navel) fills the whole body first and then touches *sahasrara* and finally emerges out from *kanta* (voice). '*Kanteva alambhayet gitam*' (one should sing with his own voice) is the motto ever followed by these artistes. The other injunctions like '*Hastena artham pradarsayet*' (the meaning should be expressed by the hand i.e., hasta-mudras), '*Chakshurbhnyam darsayet bhavam*' (the feelings should be expressed by the eyes) and '*Padbhyam talam samacha-*

ret' (the tala should be played by the feet) are also strictly followed, but the Alapana of Raga (melody singing) takes such a major portion of the presentation that the remaining seem to have been kept dormant at intervals.

Dhruvagana is the main occasion for exhibiting one's mastery of art in Raga Alapana. Bharata has mentioned five kinds of Dhruvas in his *Natya Sashtra*. He has defined and specified their use and place on the stage. Thus, we come across these Dhruvas, viz., *Pravesiki*, *Akshepiki*, *Antara*, *Prasadhika* and *Nishkramiki*, both in Purvaranga and the drama proper as well in appropriate places and occasions. These Dhruvas or 'Daruvus' as they are called in Telugu, are composed with a *Pallavi* followed by an (occasional) *Anupallavi* and three or four *Charanas* that elaborate meaning or the main idea of the *Pallavi*. *Pallavis* are set to different *Ragas* and *Talas* that are deemed fit to express the sentiment effectively. Hence, the Raga-Alapana while singing these Dhruvas aims at giving full expression to the *Raga bhava* (aesthetic uniqueness) and *tala-bhava* (aesthetic response) at a single stretch.

As such, the Raga Alapana in these dance-dramas is quite different from the one which we witness usually in music concerts where *Ragam*, *Tanam* and *Pallavi* take place in succession. Here invariably the *Pallavi* takes the first place and all the rest follow it so closely that one easily notices that not only the song but also the melody as set to the Tala are sung together with its *tirmanam* or *muktayi* (refrain). At

the end of every stanza or a unit of the idea, the Raga Alapana takes place and goes on until all possible and conceivable shades of meaning are fully expressed through *Sangatis* in Raga and *mudras* in Abhinaya. Then the refrain will take place before the next *Charana* or stage or *Pallavi* is taken up for further singing. This is the original pattern of singing recommended by Bharata.

Raga Alapana of this type can be witnessed now and then in some of the Hindustani music recitals and our Nagaswaram concerts. Prof. R. Srinivasan has rightly observed in his valuable article on "Laya in Indian Music" in *Bhavan's Journal* (14th June, 1959) that in our Nagaswaram performances we know that where Raga Alapana (elaboration of a melody) is going on, the *Tavil* (drum) is being played to some rhythm all the time. This is rather a remarkable phenomenon. Never for a moment does the Tala background distract us from the enjoyment of the Raga Alapana. On the other hand it seems in some way to enhance the effect of the Raga. No wonder then that we in India lay much emphasis on *Tala* (or *laya*) in music."

Generally, the Dhruvagana goes on in medium tempo of tala and gradually rises into quick tempo before it reaches the end of refrain. All the while, the vocal and instrumental music will be going on incessantly producing a remarkable aesthetic effect in its own way. Needless to say, the aim of all this is to achieve and enjoy the *Rasa* ("*Raso hi sadyah*), for *Rasa* is another name for Parabrahma (*Raso vai sha*).

Gharanas in Classical Music and Their Future

By
BIMAL MUKHERJEE

It is always with some sense of pride that a performing musician or even a teacher claims that he belongs to this or that famous "Gharana" in vocal or instrumental music. Speaking rather bluntly, this claim of belonging to a gharana really used to give some "halo" or place of pride to a musician, say even a hundred or fifty years ago, because his performance was a veritable testimony to the discipline, characteristics, style, musical culture, nuances, compositions of the Gharana he represented.

Today we have not many yardsticks left to "weigh up" a musician with reference to his claims of belonging to a gharana. It is now more a matter of prestige and style to establish one's musical identity by linking it up with some gharana. There is also a craze amongst musicians to establish some connection, however remote, with the Seniya dynasty of Tansen in both vocal and instrumental music. With substantial metamorphosis including admixture of gharanas and styles and the uncertain and unpredictable turns which classical music has been taking and will take under the pressure of numerous powerful forces in future, it may be of some academic interest to examine different facets of Gharana music and to see what is left of these Gharanas now and in which direction (if any) they are heading in future.

Let us straightaway concede that when, even in this age of hurry, pressure publicity and restlessness, Gharana

music has not totally lost its value or relevance, there must be some quality in it which (even for outward show) lures the performing musician. This leads us on to an analysis of the concept, rationale and characteristics of Gharana music.

'Gharana', in common parlance, means a 'family tradition' a group culture etc. In painting, we have certain 'schools' of painting. But there are no gharanas in literature. In music, gharanas are linked up, in the initial stages with a family or families and have an element of family or 'khandani' pride.

For Khayals, the Gwalior Gharana, for instance, was associated with names like Haddu Khan, Hassu Khan, Bade Mohammad Khan; the Sahaswan Gharana, with Mustaque Husain, Fida Husain; Agra Gharana with Gulam Abbas, Faiyaz Khan; Jaipur Gharana with Alladia Khan, Rajabali Khan, Mohammed Khan and the Patiala Gharana with Alia Fattu and Kale Khan and so on.

By convention, we do not have a 'Gharana' unless its existence goes back to four or five generations. The other feature is that the master personality or creator of the gharana must have a high musical personality who, by the sheer quality of his voice or musical tone and almost superhuman *riyaz* or practice based on sound *Talim* (training) from great master, produces a distinctive style of music, voice or tonal reproduction. In musically professional families, this discipline and

knowledge would be transmitted and handed down from father to son or next of kin, generation after generation. This is the guru-shishya tradition which has kept up different gharana styles. Often the family line ends or thins out and the gharana tradition is carried forward by the groups of disciples who learnt the art as outsiders.

Gharanas have also emerged at certain places as a result of intense culture of music by master musicians and unbounded royal patronage. The Gharanas have been named more often after the places than after the maestros who created them — e.g., Delhi, Agra, Gwalior, Jaipur, Banaras, Lucknow, indore, Kirana, Patiala, Rampur, Bettiah, Bhindi Bazar and so on.

Each Gharana has its own distinctive and artistic discipline following certain rules and methods/techniques in musical presentation. Every gharana (vocal or instrumental) really originates from the nature and quality of the voice (or instrumental tone) of the founder artist. All musical idioms or techniques will not suit every voice or instrument. Classical music has undeniably a formalistic basis. Every gharana and its compositions have satisfied the test of the formalism thus giving it a scientific basis.

Music lovers, all along history, have valued gharanas which not only displayed perfectness of form but also achieved some degree of refinement and complexity in the technical design and style. Thus we have styles based on Swar (Alapi style) or Tanas or Laya with varying emphasis on each of them. A large variety of gharanas developed over the last four hundred years or so starting with earlier Dhrupad Vanis —

Gaudiya, Dagari, Nauhari and Khandari and branching off to later Khayal singing. The Gharanas relate to both vocal and instrumental music.

VANI, THE PRECURSOR

Now to the Dhrupad Vanis which are the precursors of Gharanas. Dhrupad Music had its origin in the Vedas, temple music, religious invocations, padas and gayans all Raga-based. Contrary to popular belief, the Dhrupad Vanis were formalised long after the time of Haridas Swami, Tansen, Baiju, Naik Gopal and others. Though historical dates are not available, the Vanis came into vogue by the end of 17th century and developed during 18th, 19th and 20th centuries. No musical master of earlier claimed that he sang Dhrupads of any particular Vani. From 11th to 17th century there was only detailed rendering of Dhrupad compositions in various parts set to some raga. The preface of Alap/abstract exposition of Raga roopa by the voice with the help of bols like Ri, Re, Na, Tom etc., was unknown in the time of Tansen or even his 5th or 6th descendant. The earlier Dhrupads had religious themes and only after its shifting from ashrams/ temples to the Royal Court, the themes turned to Nature and secular ideas. Shorter compositions came into being.

It was at this stage that Dhrupad singers fell back upon the Alap technique of the Rudra Bin, Rabab & Sursringar. The sonorous sounds of the lower octaves of the Rudra Bin inspired the culture of the human voice on the lower octave right upto the lower Sa called Kharaj. Soon vocal Alap became part of Dhrupad Music and was rendered extensively in the stages and sequences of Bin Alap. Thus we had Vilambit Alap, Madh Alap, Jod Alap, and Drut

Alap and Gamak clearly reminiscent of the Thok Jhala and Chikari of the Rudra Bin and Sursringar.

Thus when Dhrupads were sung in different Vanis vocal alap as such was not in vogue. The Vanis had to be distinguished from the style of singing, the ornamentations used, method of note production and total musical effect produced by the rendering of the Dhrupad song. The Dhrupads had to be rendered in real details. Soon after the emergence of abstract Raga Alap, shorter Dhrupads came into vogue and over the centuries all the grace and technicalities in Dhrupad singing started fading away. It has to be admitted that Dhrupad has today got considerably mixed up since there is no dividing line between the compositions belonging to the four Vanis. Placed as we are today, we can at best make only an attempt to identify the basic features of the four Vanis.

THE GOUR VANI

The *GOUR Vani* was variously known as Goudiya, Gourhari, Govarhari, Gwaliori Vani. Conflicting claims exist tracing its origin to Gwalior, Guhar meaning pearl. Govarhar or Kshatriya clan or Goudiya Brahmin community and so on. It is however agreed that this Vani mainly rested on 'Aans' & 'Meed.' Compared to the number of stanzas, the word content was limited. Between words & stanzas the gaps were filled up by Aans or Meed. The voice had to be continuous with few breaks and pauses. The rendering was simple and straight. This Vani was ideally suited to slower compositions. The songs were replete with Shanta rasa, Gambhir rasa & Bhakti rasa. The style was so serene that even Laykari

in double speed ruined the music totally. Exceptional control and melody of the voice was necessary to attract listeners. This Vani has rightly been described as the *Suddha Vani* that is really chaste and pure. Swami Haridas and Tansen are hailed as maestros of this Vani. It is easy to surmise what a gifted and melodious voice Tansen must have possessed which made him a legend not only in his lifetime but for many centuries to come.

PATHFINDER

The *DAGUR Vani* has also several legends around its origin. One view states that Dagur means road and so this Vani is a pathfinder for Dhrupad music. Another view takes Dagur as meaning "Elder" or leader of Dhrupad. The third traces its origin to a place near Delhi earlier called Dang or jungle. After Muslim invasion this place prospered and was called Danguri or Daguri. This Vani developed during the reigns of Jahangir and Shahjahan. It was still not known as Dagur Vani. The name was openly adopted by the vocalist Rahimuddin Khan, son of Allah Bande Khan of Bairam Khani gayaki.

Compared to Gour Vani, this Vani had lyrics full of words and Dhrupads were sung in both Vilambit and Madhyalaya. With more words available dependence on Aans and Meed was reduced. The intelligent use of laya in this Vani gave credence to the view that Dagur Vani was the source and origin of DHAMAR songs. There is however no historical evidence to sustain this point. As against this claim of Dagur Vani, there is a strong case that Baiju Bavra had set up an Ashram somewhere around Gwalior where Dhamars were extensively sung and taught. All these are however disputed points.

Shanmukha

Greets & Felicitates the Awardees of the Year

Shri Nedunuri Krishnamoorthy	— the Sangeeta Kalanidhi-elect of the Music Academy, Madras.	
Dr. Balamurali Krishna	— the Sangeetha Kalasikhamani-designate of the Indian Fine Arts Society, Madras.	
Shri Maharajapuram Santhanam	— the Isai Perarignar to be of the Tamil Isai Sangham, Madras.	
Smt. Lakshmi	— the Nritya Choodamani-to-be of the Krishna Gana Sabha, Madras.	
Shri Alain Danielou	— the eminent musicologist	} for Fellowship
Shri T. S. Parthasarathy	— Veteran author-musicologist	
Guru Kelucharan Mohapatra	— Odissi Natyacharya	
Shri S. Rajam	— the creative painter-musician	} & Awards
Shri Vellore Ramabhadran	— the melodist-Mridangist	
Shri Kandadevi Alagiriswamy	— a Seasoned Violinist	
Dr. Prabha Atre	— the musician-academician	} of the
Shri N. Zahiruddin Dagar	— a Dhrupadia of eminence	
Smt. Annapoorna Devi	— a Surbahar exponent	
Shri Chatrapati Singh	— Pakhawaj-player	} the
Shri Sheik Dawood	— Tablia	
Shri Adyar Lakshmanan	— Bharatanatyam Guru	
Radha — Raja Reddy	— Kuchipudi-couple	} Sangeet
Reba Vidyarthi	— Kathak Dancer	
Shri Chennithala Chellappan Pillai	— Kathakali	
Shri Chandrasekhar Bhanj	— Chhau — Mayurbhanj Dance	} Akademi
Smt. Chandralekha	— A Creative Dancer	

And

Wishes Many More Honours in the Years to Come.

On one point however the Dagur Vani had a clear edge. Its compositions reflected a wider variety of "rasas" and "moods" and its field was more extensive than that of Gouriya Vani. It also used a larger variety of Talas.

LAYA-ORIENTED VANI

Regarding the origin of *Khandar Vani* also there were several views. One is that some Muslim musicians settled at a place called Khandahar in Rajasthan had started this style and were perhaps inspired by the Dagur Vani. Dhrupads were composed in this Vani in the time of Emperors Humayun and Akbar though this style was not called Khandar Vani. Another view is that Raja Samokhan Singh of Singalgadh in Rajasthan was a master Bin player who created this Vani and he was born at Khandahar. Legend has it that his son Misri Singh was a great Bin player whom Tansen made his son-in-law at the instance of Emperor Akbar. Tansen's daughter's dynasty has given India some of the best musicians who represented a wonderful fusion of the Gouri and Khandar Vanis. These people were not Seniyyas as many of their descendants and supporters have almost succeeded in establishing by clever propaganda and publicity. The author is firmly of the view that Tansen's descendants were the true Seniyyas and were Dhrupad singers while Rudra Bin Gharanas sprang out of Khandari Vani and a mixture of other Vanis. The main feature of the Khandar Vani is rather loudly reflected in the Jod Alap of Rudra Bin.

The Khandar Vani epitomises the Vira Rasa. It is full of soft and vigorous Gamakas and bewildering patterns of note production. The Dhrupads in this Vani are set in Madhyalaya and Drut

laya. The style is laya oriented and the singers in working out rhythmic patterns freely used the 'bols' of the pakhawaj in the songs. There is considerable force in the view that the Merukhandi style of Vistar and tanas and many tana patterns of Khayal music were handed down by the maestros of the Khandar Vani to posterity.

The origin of *Nauhar Vani* is traced to a place called Nauha in Rajasthan and the early exponents are shown as Faqrullah and Hussain Khan. Technically, this Vani is called a "Chut" oriented style with emphasis on Madhyalaya compositions and practically no slow Dhrupads. It conveyed the "Adbhuta" Rasa and songs were set to Talas not having a large number of beats. Over the centuries the style degenerated and fell into the hands of folk singers and travelling minstrels. Even today some singers in Rajasthan are called Nauhas. They are folk singers and have no knowledge of Dhrupads of Nauhari Vani. It is just a coincidence of names.

These Vanis, briefly described above, were definitely the precursors of the Gharanas of Khayal and Instrumental music of the last 200 to 250 years. The Vanis were styles of rendering Dhrupads as much as the Khayal Gharanas are distinct styles of Khayal singing with a definite formal basis and technical design.

We mentioned above that following Bin music the Dhrupad singers adopted with great skill the abstract technique of Vocal Raga Alap. There is an important point which needs mention here. Whatever might be the legendary reputation of the Seniyya dynasty of Tansen, the hard truth is that the Seniyyas depended on rich voice production for slow Dhrupad songs based on 'Aansh'

& 'Meed'. They were not the first or undisputed torch-bearers of abstract Vocal Alap in Raga music which was decidedly the result of the combined effort of maestros of various Vanis, and the undeniable contribution of the Rudra Bin and perhaps Sursringar.

KHAYAL TRADITION

The great Indian tradition of classical music gradually blossomed into a new flower of many hues and great fragrance known as Khayal music following the basics and path laid down by Dhrupad music. The metamorphosis was gradual. Niamat Shah "Sadarang" a Dhrupad singer and Rudra Bin player of Tansen's daughter's dynasty propagated Khayal music as a composer. A Court singer in the Court of Emperor Mohamad Shah, he taught Dhrupad and Bin to his sons and kinsmen. The Khayals were taught only to outside pupils. Actually Niamat Shah had fallen out with the Emperor on a trivial issue and had left the Court.

He struggled and composed Khayals to give the Emperor a surprise some day. Sometime later the Emperor chanced to listen to Khayals sung by Niamat Shah's pupils. At once Niamat Shah was sent for and reappointed as Royal Musician with greater honour and status. It is quite interesting that the "Khayal" which literally means an idea was the result of a game of hide and seek between a great music composer and a Mughal Emperor. History approved of this experiment and Khayal became the embodiment of many moods, philosophies, vibrant with variety, beauty and opened new vistas of musical imagination and advancement. With over 200 years behind it, the Khayal style still holds sway amongst music lovers all over the country.

Leaving out the aspect of experimentation, the Khayal style had its unmistakable roots in the Dhrupad. It borrowed extensively from the four Dhrupad Vanis, from instruments, folk music, dance music and has now come to occupy a central position in the musical scenario.

The Khayal maestros, depending on their voice and temperament chose to develop mainly on two lines - - the Alapi style and the Laya-oriented style. The human voice has a bewildering variety of tonal qualities. Through intense practice, the voice develops a "sonorous" ring known as Jawari (common to instruments) which makes the voice pleasant to the human ear. Simultaneously different composition patterns, method of Raga Vistar were evolved by different Gharanas. Some Gharanas use the "akar" form of vistar, some use the words of the Khayal. Some start with the Khayal in full with no "aochar" of Alap and then go on with the exposition of the Raga. Some start with the first line of the Khayal and spell out the remaining lines gradually while proceeding with the Vistar. Every Gharana has to settle on the sequence or stages through which the singer must pass. The Bandish first, then Badhat and Swar Vistar then Layakari with the Tala, then bol Tanas, then the faster movements and Tanas in the Drut Khayal. Both the Vilambit and Drut Khayals have a method of Badhat, a distinct pattern of Bol and fast Tanas, distinct rhythmic movements and combinations etc. The point to be noted is that not all Khayal singers - whatever be their reputation and standing - are "complete" Khayal snigers. In musical parlance we do hear comments that the gayaki of artist X is "sampoorna" and that of artist Y is exquisite, contemplative but "khandit"

or limited, hinting that many facets have been left out from the singing of Khayal. It is not intended to bring down any artists of yesteryears or the present. Depending on voice & "talim" a Khayal singer has to build up his Gayaki. No singer can ever achieve every nuance of Khayal singing. The point however is that the more complete and systematic singer can be easily identified. Another important thing is that like scholars & researchers the Gharana maestros tend to specialise in some Ragas of their choice. It is not that their repertoire is incomplete but by natural impulse they tend to gravitate towards certain groups of Ragas.

GRAND INTERDEPENDENCE

We may now analyse the basic features of some of the famous or shall we call them the parent vocal Gharanas. They have drawn rather heavily from Gayaki styles of various Vanis. The Instrumental Gharanas have in their turn had their basic schooling in these parent Gharanas and specialised on the basis of instrumental techniques and Ragas of their choice. What a grand interdependence do we have in our classical musical system? The human voice or Vocal Music is certainly the fountainhead. First came the Vedas, Padas, Bhakti Sangit, Dhrupads and then Khayals. Vocal music which guided and inspired instrumental music on melodic aspects had to draw heavily on the Rudra Bin Alap "shaili" to make Raga Alap on voice an integral part of the classical system. The other instruments also drew from Vocal music and Rudra Bin. The Surbahar and Sitar sprang from the Bin, from the point of view of technique and structure. The Sursringar and the Sarod came in the footsteps of the Rabab and

then there has been a continuous interaction between the instrumental styles. And so we have today Alap, Jod, Jhala in all instruments following the Rudra Bin and Vocal Raga Alap pattern followed by Masithani (Vilambit) and Rezakhani gats (Drut) on the imagery of the slow and fast Khayals and Tanas. And so we now have a totality of a musical system. Alongside, the Tala System which has also brilliantly interacted with both Vocal and Instrumental styles helped to considerably heighten the total musical effect.

To study we might pick on four parent Gharanas namely,

1. *The Delhi Gharana. (the earliest Gharana but now not so much in the limelight).*
2. *The Gwalior Gharana, considered to be the doyen amongst Khayal Gharanas.*
3. *The Jaipur Gharana and*
4. *The Agra Gharana.*

Whether we like it or not, most, if not all, of the other Gharanas are either the offshoots or tributaries of these parent Gharanas and are in some way or the other indebted to them for ideas, methodology and guidelines.

Every Gharana has its own specialities and nuances. There are however a few basic points which every Gharana gayaki must rely upon both for its eminence and acceptability. These are briefly,

1. Technique of voice production.
2. The design of compositions/bandishes.
3. Use of boltans.

4. Style of Raga Vistar.
5. Choice of Raga or Raga Specialisation.
6. The scheme of Tanas.

The presence of these features make for a complete or Sampurna Gharana. We may now examine the sources and features of the parent gharanas.

THE DELHI GHARANA

This is the oldest Khayal Gharana as its master musician was none other than Niamat Shah Sadarang, the Court musician of Mohamad Shah, Emperor of Delhi. His Khayal compositions contain references to Mohamad Shah "Rangile" and he used his famous pen name of "Sadarang". The last Mughal Emperor Bahadur Shah Jafar was also a Khayal composer and his Ustad Mia Achpal or Ghulam Hussain firmly established the Delhi Gharana. Later Tanaras Khan, trained by Achpal, became a great Khayal singer and a legendary exponent of Delhi Gharana. His son Umrao Khan took this Gayaki forward and thereafter came several great well known singers like Nanhe Khan, Samman Khan and the great Sarangi player Mamman Khan. In the 20th century, this Gharana was led by Ustad Chand Khan and later Nasir Ahmed. This Gharana excelled in :

- Picturesque Tanas like Jod, Tod ke Tana, Jhoola ke tanas, Ukhad ke tanas, Phande etc.
- Use of very fast Tanas in Drut Khayals,
- Varied structures of Khayals in styles like Palki, Sawar, Rail, and uncommon rhythms.
- Tremendous control over Laya and Tala.

— Brilliant use of Sargams in Khayal singing.

THE GWALIOR GHARANA

This is easily the doyen amongst Khayal Gharanas. The master figure was Ghulam Rasul of Lucknow. Then came Nathan Purbux who migrated from Lucknow to Gwalior and his illustrious descendants Haddu Khan, Hassu Khan, Nathu Khan, Muhammad Khan and Rahmat Khan. This Gharana showed unparalleled mastery and control over the Todi group of Ragas. All the Ustads of this Gharana were Court singers of Gwalior Durbar. Haddu & Hassu Khans were liberal teachers. They taught Shahdad Khan, the great grandfather of Vilayat Khan Sitariya. More importantly this Gharana produced a string of very illustrious disciples from Maharashtra led by Balkrishna Bua Ichalkaranjikar, Vasudev Joshi and Baba Dixit. Balkrishna Bua trained the legendary Vishnu Digambar Paluskar who literally carried the flag of Gwalior Gharana to Bombay, Pune & Maharashtra. Then emerged a band of brilliant singers besides the great trio of Omkarnath Thakur, Vinayakrao Patwardhan, Narayanrao Vyas apart from Paluskar's son D. V. Paluskar who died young. Nisar Hussain of this Gharana trained up another group of disciples namely, Shankar Pandit, Krishnarao Pandit, Ramkrishna Bua Vaze and Raja Bhaiya Poonchwale. Even Anant Manohar Joshi. Gajanan Rao Joshi and Bhimsen Joshi were moulded in their formative years by the Gwalior Gharana. Yet another stalwart Inayat Hussain, who was court singer in Nepal, brought up the Rampur Sahaswan Gayaki with famous singers as Mushtaq Hussain, Fida Hussain and the latter's

son Nisar Hussain Khan. The basic features of this Gharana were ;

- Very powerful throwing of the voice.
- Dhrupad based Khayal.
- No Alap or 'aochar' but straight presentation of Raga through Vilambit & Drut Khayals.
- Straight and Sapat Tanas.
- Powerful Boltans.
- Use of Gamakas and Behalawas.

All in all it was a great gayaki, masculine, picturesque, brilliant and very melodious with an awe-inspiring repertoire of compositions in many Ragas.

THE JAIPUR GHARANA

The Master figure was Mohamad Ali Khan "Manrang", followed by his descendants Mohamad Khan and Ashiqali Khan. There is a view that the Patiala Gharana branched off from Jaipur Gharana. Another view is that is was shaped by the Gwalior Gharana. A great exponent of this Gharana was Aladia Khan originally from Atrauli (a bastion of Agra Gharana) and later of Jaipur who gave Khayal music a totally new turn and direction. In this line came Bhurji Khan, Nisarali, Kesarbai, Mallikarjun Mansur, Nivritti Bua Sarnaik and others.

The Jaipur Gharana is Dhrupad based in the Vistar portion of its Khayals. The voice production is open but to some extent cultured. The compositions are brief. The Khayals are seldom sung in real Vilambit but mostly in Madhyalaya with fantastic use of Boltans and Layakari. The Tanas are basically "vakra" in pattern and call for tremendous application and practice.

THE AGRA GHARANA

Alakhdas and Mulukdas were the first precursors of this Gharana but a definite shape and form was given by Haji Sujan Khan, a junior contemporary of Mia Tansen. Later Gaghe Khuda Bux, Ghulam Abbas Khan and Kallan Khan took the Gharana forward. Khuda Bux had learnt Khayals from Nathan Purbux of Gwalior and so both Agra and Gwalior Gayakis have several features in common particularly in voice production. In the next generation came Faiyyaz Khan, Tassaduq Hussain, Nathan Khan followed by Vilayat Hussain Khan. Of them all Faiyyaz Khan was the brightest jewel in the crown of the Agra Gharana. The author had the rare and good fortune, in his formative years of receiving guidance from the Ustad, then a Court musician of Baroda Durbar, and also from Ustad Abid Hussain Binkar (Jaipur Gharana) of Baroda Durbar.

Like Gwalior, Agra Gharana has thrown up many great singers with whom the author had personal contacts. To name but a few, Khadim Hussain, Atta Hussain, Latafat Hussain, Asad Ali (Delhi) and that bright and luminous singer Sharafat Hussain whom fate snatched away from us rather prematurely. The great maestro, teacher and singer Pt. S. N. Ratanjankar of Lucknow Maurice/Bhatkhande College fame was a pupil of Faiyyaz Khan and a product of the Agra Gharana.

The basic features of this Gharana may be summed up as under :

- Preface in Alap/Nom Tom in Dhrupad style followed by Dhamar.
- Dhrupad based Vilambit Khayals.
- Exquisite Drut Khayals with brilliant Bol-

kari, exploiting to the full rhythmic effects.

- Excellent use of bol tans.
- Bold and powerful voice and Tanas with heavy and clear beats often resembling the sound of cannon firing, thunder and lighting.

These in brief are the main features of the parent Gharanas. There are many other illustrious Gharanas and it is well-nigh impossible to exhaust them in one discussion. We all have the highest respect and regard for them. Our failure to make references to many living vocal stalwarts who have kept up the traditions of these Gharanas is not intended and is deeply regretted. Nor has it been possible to touch upon the Instrumental gharanas.

However it needs to be reiterated that in Ghanara development, cross fertilisation and assimilation of different cultures and musical strains have played a great part. This has enriched the Gharanas and kept them free to absorb new ideas and forms.

SEACHANGE

Let us now attempt an assessment of the present relevance and influence of so many Gharanas (Vocal and instrumental), the richest heritage handed over to us by history. Before the advent of the British, the culture of classical music was largely confined to royal courts of Moghuls, Nawabs, Rajas and Zamindars apart from Ashrams and Temple campuses. After the British left and coming of independence, a sea change has taken place. Though new possibilities have opened up, the type of patronage and environment (Mahol) in which our musical culture flourished had come to an end. Many living scions of rich Gharanas had to

fight for their livelihood. Determined not to compromise their art and position, many of them just perished unseen and unheard for there was no court of appeal or redress. Several representatives of the Agra, Delhi, Jaipur, Rampur, Indore Gharanas spent years in great poverty and want after Independence. A few only were provided for by All India Radio. Many of their dependants had to abandon music and take to other means of livelihood. Kathak dancer families took to singing Thumris and Sarangi players tried teaching vocal music. The simple reason was that they and their art were not capable of compromise and the new listening public, vastly increased in number, was just unable to relish their music and looked for exciting and entertaining music. The change started in mid-fifties and by the eighties the very fabric of classical music, its practice and presentation changed phenomenally. We have had musicians and some amongst them having the foresight (though not that amount of knowledge or musical excellence) developed the necessary strategy to carve out a niche and future for themselves.

The scenario had changed altogether. The Ustad-shisya parampara was dying out, courts of patronage had gone, the traditionally enlightened music listeners and lovers (nurtured by courts) were too gone. What followed next is too well-known. There was a mushrooming of schools and institutions imparting music to students through a large number of teachers. Music tended to become commercialised. Artists were driven to perform before varied audiences often uninitiated in music and insisting upon "pleasing" or "exciting" performances in a very limited time span because, for the new listeners life had many callings and time

for listening to classical music was rather limited. Numerous "artistes", not even properly trained, emerged alongside various commercialised groups of organisers of music conferences and soirees. All in all, it was fine time for a limited number of clever performers having a reasonably good musical background and more so for a large number of new and up coming artists who had successfully assessed the "listeners' requirements" and tailored their music within the framework of changed 'tastes' and commercial considerations. Independence further opened the floodgates of the West and 'propagation of culture' because of major preoccupation of various organisations and artists. The Khandani Ustad and his music became total misfits in this new environment and ethos. Music had to be taught in Universities and institutions by teachers of varying backgrounds who were no match for the earlier musicians either in skill or knowledge. Earning a livelihood through music in such 'open' and competitive conditions became a commercial proposition.

The most interesting but perhaps inevitable development in the changed context, has been the movement launched by several performers, organisers and listeners alike to work out and introduce 'innovations' in our classical musical system so that it adapts itself to 'present day' requirements. And so we have new styles, compromises, mutilations, new creations and all manner of new things brought in. Indian music has been historically changing over the centuries — a slow process where innovations did take place but within the mainstream of musical culture. Innovations came in phases. Firstly, rhythm and Tala became far too promi-

nent and engrossing. Secondly, Western influence over orchestration and jazz music encouraged compromises in instrumental music in respect of both raga content and taking of liberties in different ways. Thirdly, there was a craze for speed and tayari in music. This new licence was far too pronounced in the North whereas the South seriously held on to its traditions and tried to protect, as much as possible, the pristine purity of its music. Prof. Waman Rao Deshpande, the well-known musicologist and musician in his book *Indian Musical Traditions* has brought to light 'indisciplined singing' and "spectacularism", that crept into classical music "to please the audience." Who created the audience, asks the professor, who has the answer too. Certainly the musician. The names are many but no need to enumerate them. What needs to be examined is, in the professor's words, "how do we entertain crowds without lowering the higher standard of Indian music? It is difficult to say, what the shape of things will be or how the artists will meet the situations. This question persistently nags the minds of those who care for preservation of our musical standards."

CAUTION & CARE

The musically educated listeners and patrons and the restraint of the musicians kept things under some form of check as no one was prepared to throw our rich musical heritage overboard. And then there always were "rules of the game" and any musician taking undue and unwarranted liberties was sure to be found out and, on occasions, openly cautioned and reprimanded by both seniors and even listeners.

I have seen this happen in concerts in Bombay, Pune and Baroda. One re-

primand had a rippling effect on the performers in general for quite some time. Personalities like Faiyaz Khan, Vilayat Hussain Khan, Pandit Rataniankar, Allauddin Khan, Ahmad Jan Thirakua, Hafeez Ali never hesitated to frown whenever occasion demanded and their very presence acted as a check on the more adventurous performers.

Where are these checks now? Today we have just compromised all the way. Even the seniors will just not speak out. Perhaps no one wants to be unpleasant and when compromise has become almost a way of life, how can we expect music alone to remain an island of chastity and discipline?

Many seniors have rudely asked was all this change and dramatisation necessary? A genuine coin, in cultural phraseology, was never required to pass off as Counterfeit. Why did knowledgeable musicians indulge in this risky adventure?

So innovations were introduced by the celebrities themselves. It is quite a mystery why they did all these. On the other hand, the heavens would not have fallen if they had tried to go a little slow and to remain in the mainstream of our traditional music. No doubt classical music, as a performing art, has been greatly enriched and a new direction has been given. The celebrities were themselves safe since they had their firm grounding and training in classical music and were highly gifted artists, who could take some risks but the basic question is what about their followers and enthusiasts? With the "models" in them, they took to this new style which deflected a very large number of performers from the classical

path. By a queer irony of fate, the true classicists now started to be called "old-timers" as against the modern and progressive artists who were sprouting all over. We have had no periodical evaluation of our musical culture from time to time as in the West and so the extent of deflection and devaluation in our classical music is difficult to assess with any degree of accuracy.

THE CULTURE EXPANSION

The above is only by way of background to come to grips with the real situation. There are strong opposing points of views also. One clearly is — must our classical music and cultural heritage remain confined to a select groups of performers and listeners? Should not the gates be thrown open to all listeners and aspiring musicians in the present democratic set-up? Culture must be clearly above castes and groups. We suppose the type of conflict and contradiction we are facing today are bound to arise when the environment and ethos are themselves changing in the field of music. We have a rush of newcomers. The culture of classical music (though greatly commercialised) has phenomenally expanded. Despite some degree of lowering of standards and deflection from strict discipline, it must be conceded that extremely talented musicians have emerged in recent decades displaying depth, refinement, and virtuosity of a level which is reminiscent of the old maestros. Is this not proof of the innate vitality and pulsating strength of our classical tradition and heritage? Entertainment apart, many basic questions (emerging from intelligent, uninhibited and inquisitive young minds) are being raised and simple answers to them cannot be given. Is this not the

emergence of a brave new world in classical music? Is this not a challenge and at the same time the sign of a great struggle to fuse the past with the present and create a new synthesis? Music can no longer be "caged" by conservatives, diehards and fundamentalists. It is only the intelligent, gifted, imaginative, properly trained and hard-working persons who can today deliver the goods and satisfy the urges of the music lovers. They must be sound and

honest and not upstarts backed up by publicity alone.

The situation, however, is still fluid. Old values are clearly in the melting pot and new values are slow to develop and thereafter gain all round acceptance. How is classical music to survive, keep up its traditions and imbibe new developments to fit into the changed age of listening and popular urges? This is the million dollar question today.



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CULTURAL SCENE IN BOMBAY

The Youth has taken to classical music on a no-nonsense basis. They make sure to have firm roots in tradition and yet avoiding the wornout beaten track, they seek pastures new in aesthetic explorations and in-depth expression. While those with naturally gifted voice strive to preserve and progress with it, those not so gifted carefully culture it and attain quite a high standard. One thing that is observed common among these talents is that those who amble for performing forum are invariably not on a purely professional pursuit but take it as a serious hobby, as a source of positive relaxation from their career or vocation. It is also observed, generally that those who launch on successfully on art forum have a brilliant academic career too. It is in their genes, perhaps, to shine in any field they choose to specialise.

It was "the quarter of the Youth," one may say, as their emergence on the concert forum had to be reckoned with what with the various concerts and lectures held in the metropolis proving their participation on high level.

The August-September session of the Shanmukhananda, obviously a continuation of "Youth Programmes" commenced in June, provided continued fillip to the up-and-coming artistes from Bombay and the South, especially Madras.

In the concerts, a number of Banis came into bold relief and the fervour of the Youth helped in nurturing them further. There was a display of Lalgudi Jayaraman's style in Vocal, veteran-teacher A. S. Panchapakesa Iyer's measured form, scholar-musician Dr.

S. Ramanathan's well-set evocative presentation, Pattammal's 'paataantara' suddha, Balamani's concert verve, and K. S. Narayanaswamy's 'Vainikagayaka' sustenance, while the percussion accompanists ranged their wares from Palphat Raghu's complex variations, to the Sarvalaghu ease of Karai-kudi Chandramauli and onto the ebullient ensemble enthusiasm of Nandakumar.

Those who have had the benefit of being trained by stalwarts of different styles did try to strike a balance, although the Guru under whom they currently study did have an influence. Which is as it should be. But in all these efforts, the youngsters, one should commend them for their tenacity, remained within the ambit of classicism and were not inclined towards light variety, dilution or hybrid brand. One more commendable feature found among the young vocalists was the healthy care they took of their voices. That given proper direction, guidance and encouragement they should be the hopes of the future goes without saying.

Considered against this backdrop each performer had something promising to offer. It was S. P. Ramh's voice, its depth, range and resonance, its robustness finely meshing into Lalgudi's instrumental form which captivated the listener. Charukesi, Sriranjani, Begada, Kambhoji, Shanmukhapriya — he certainly presented a 'Ghathra' sangeet.

The 'instrumental' fervour was much pronounced in S. Jayashree's recital. The shift in emphasis was distinct especially when one had observed her

earlier style conforming to fine vocal norms. Sure, her wafer-thin voice has now acquired a glow, a performing verve. It was an unhampered stream of melody in which she gyrated through Bahudari, Sahana, Mohana Kalyani, Sankarabharanam, Ragamalika, Tillana, etc., with impeccable felicity.

In fact, Ramh and Jayashree's music was full of aesthetics and artistry well up for concert forum. However one wished they sustained and entrenched in the true sense of a vocal musician, gaining a hold on the slow-paced, sedate artistry becoming true Nadopasakas.

The semblance of this was discernible in P. Unni Krishnan, who put his heart and soul into his musical rendition. The accent was on 'Nayam' though he saw to the other aspects of concert presentational forms too with equal care. Firm in his traditional moorings he brought out the grandeur and grace of the classical idiom. Whether swaying Bahudari or sustaining Bhairavi, the solemn Sahana or lilting Tilang — there was maturity, poise and punch.

Nayam was again the high-point of Geetha Murali who has now settled to a slow-mellowed gait compared to the vibrant stride that used to mark her early performances. The renditions thus acquired a sedate, smooth eloquence, highlighting the subtle charm of the indepth exploration. Devamanohari, Dhanyasi and Purvikalyani brought out the inherent pathos in the Ragas. The mood pervaded the Tukkadass too.

Toeing the beaten track, Geetha Rajasekhar of Madras made her accent on her sincerity to the musical 'pantha' of the past. Fluency, easy range were her strength. Cultivating some more sustained grace and designing some

gamaka-oriented phrasings she could add weight to her presentation. Quite a few rare Kritis adorned her repertoire. Her Viruththam reflected the potential she has and she could well well exploit this for alapana and niraval.

That Subha Sampath, a talent from Bombay, has had not much of an exposure on the concert forum was perhaps a reason why she underplayed her talent and stuck to a mechanical reproduction. However her Ragam-Tanam-Pallavi held promise of the art she is capable of.

One was struck with the maturity of Jayashree Arvind, a Vainika, who finely toed the Gayaki style and made her Veena sing. The deflections, gamakas, not underplayed, nor overstressed to malign the melody, she played with the succinct subtlety, bringing out the aesthetics of the melody and the essence of the composition. Her Darbar, Lathangi and Karaharapriya made a neat array of sensitive musical enunciation. Playing with an innate relish she made her recital a balanced fare. The alapanas, the Swaraprastharas, the Tanamalika, the Pallavi Vinyasa in Khanda Triputa and Swaramalika in RTP each fitted into its respective slot without much ado. It was a concert neatly planned and well performed in a sedate style.

The Violin accompanists Anantharaman and Calcutta Balaji for these concerts were accommodative while Sankaranarayanan and Rajesh Srinivasan (Mridangam) played with certain spontaneity, punch and pep. Their Thanis made an impress giving expression to the felicity and virtuosity they have acquired.

The thrill of young percussionists presenting a laya-ensemble is an ex-

perience, one that is to be gone through and not analysed in mere words. The harmony, synchrony, the part playing, the solo strips and the exciting finale all make it a pleasant participation, an entertainment, for both the performers and the audience. The Sabha's students under the baton of Ambalapuzha Nandakumar presented a *Layalahari* adding a feather in the cap to the organisation.

Young buds like Vijay Natesan, Vivek Rajagopal, Vidya Balasubramanian, Vivek Shivaram, Chidambaram, Kumar and others played with an abandon. The Laya Vadya Vrinda had Vanamala Dikshith (violin) and Hema Balasubramanian (flute) providing melodic backdrop.

* * * * *

It is commonly believed that the art of the legendary Bala, the Queen of Abhinaya, died with her. For, none of her shishyas seemed to rise up anywhere near her level. Such was her impeccable artistry that she became one with the expression, the emotion, whenever she rendered a Padam, Javali or a Varnam in a Bharata Natyam recital. This impression got somewhat registered, reinforced when a senior disciple of hers from Sri Lanka made a hash of the style so finely evolved by Bala at a National Bharata Natyam seminar a couple of years ago. Pedantic and puerile! Sancharis for Sancharis' sake and that too in Bala's school! The art-lovers were non-plussed.

However, one heaved a sigh of relief when one found that Bala's art was not lost, but very much alive with intensity and sustenance if not with the same charisma in her daughter Lakshmi. Lakshmi's performance at the Tata Theatre was a great comeback with thumping success. It was really so, for, those who had seen her last in

Bombay some years ago with her mother supporting her from the wings (vocal) at the Shanmukhananda would remember that she could not make much of an impact, leave alone, continuing her mother's Bani. But what a pleasant surprise to see her turning into a torch-bearer of the Bala school!

It was a dance different from the ones that are presented today. One of Bhavabhinaya in intensity. No innovative hassles, no acrobatics of *adavus*. In fact the *Nritta* was woven to the essentials with some subtle intricacies though with her physique, tall and heavy build, she could only render them with some rigidity. What however struck unique was the old-time grandeur of relaxed expression. There was depth and life in her expressions and the number of sancharis made no stale repetition.

The gamut of emotions that came into display from a love-lorn maiden torn by pangs of separation, a heroine shuddering the dream of her beloved enjoying the company of the other woman, a wronged beloved turning out her Lord for his erroneous behaviour or a woman wilting under remorse of a lost opportunity or for that matter a devotee, an outcaste, straining to get a *darshan* of the Lord over the obstruction of a large bull (Nandi) — all made for an evening of gripping experience.

The Padams *Niddiraiyil Soppanathil* (Pantuvarali), *Kuvalayakshiro* (Goulipantu), *Iyyayyo* (Nadanamakriya), *Vazhimaraittirukkude* (Natakuranii) gained in visual dimension as singing herself at times Lakshmi brought out an overall telling expressivity to her *abhinaya*. Besides the vocalists Saraswathy Sankaranarayanan and Usha Sivakumar were musicians of high calibre and could lend the right support to the evocation that mostly reflected through eye and facial expressions. Another highlight

was an American, Douglas Knight's mridangam, for the dance.

Now settled in the USA, Lakshmi is carrying on the tradition her mother had set, in her Balasaraswathi School of Indian Music and Dance at New Jersey. And it is heartening to learn that while many a dancer abroad distorts the art to make a quick buck, there are still few who adhere to the tradition and to their heritage. And that ensures a safe future of Indian classical art whether nurtured at home or abroad.

It is learnt, from reliable sources Lakshmi is this year's "Nrityachoodamani" to be conferred by the Krishna Gana Sabha, Madras during the December festival. A well-earned title.

From 'Kamalalaya Theertam' (Tiruvavur) to Kolhapur temple it has been quite an elevating experience, a revelation, to the alumni of the Shanmukhananda Sangeetha Vidyalaya who took Dikshitar's Navavaranas to the interior of Maharashtra. Going through *Devi Bhagavatham*, a student spotted the shrine of Goddess Mahalakshmi at Kolhapur as one of the most 'powerful' places to seek blessings of the divine mother and that inspired a journey to this historical city.

Writes Janaki Swamy :

In *Devi Bhagavatham*, the supreme Goddess tells Himavan, the King of Himalayas, that she would be born to him as his daughter in order to complete her work in the world. Overjoyed at the prospect of Devi being born to him as his daughter Himavan asks her "which are the places on earth, where Bhaktas get your full blessings for worshipping you?" Devi mentions various places — the First being Kolhapur where she is enshrined as Mahalakshmi and among others "Kamalalaya Theertam, Tiruvavur, where she is Kamalambika"

So the musical sojourn started and the students, the first batch of the Advanced class, who have had the privi-

lege of rendering the gems at the Mummoorthi Jayanthi festival, Tiruvavur, last year, were given an opportunity to render them at the sanctum sanctorum of Goddess Mahalakshmi.

What overwhelmed them was the receptivity of the Maharashtrians to the compositions and their eagerness to learn more about the details of the Navavaranas. An introductory comparing of the Kritis only whetted their appetite for more. Do we need any better source of National integration than Music?

The Youth force in the city has made quite a stride in awakening the cultural consciousness among their ilk. The efforts of the SPIC-MACAY, Indian Music Circle etc., the exclusively Youth forum in recent times towards educating the young collegians and school children and drawing them closer to classical music have yielded good results. A recent lec-dem by Dr. L. Subramaniam, the violin maestro who has interacted with Western classicists and Jazz musicians and made a name for himself in the international music circle, under SPIC-MACAY deserves mention in this context.

Commencing with a short introduction of the uniqueness of Karnatak music, its concert paddati and the place of Violin in it, he kindled the interests of the student-audience who participated with full force and what started as a lec-dem was turned into a question-answer session. The young maestro patiently replied all the questions trying to convince the students. During the discussions one learnt much about the technical differences between and distinctive features in Violin play of the Western idiom and Karnatak system, the divergent harmony — melody streams and the 'misconception' of orchestra in Indian musical milieu. Quite an enlightenment at that.

KINNARI

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292, Jayshankar Yagnik Marg, Bombay-400 022.

PROGRAMMES FOR OCTOBER & DECEMBER 1991

26.10.91 Saturday 6.00 p.m.	Sangeetha Kalanidhi Smt. D. K. Pattammal Shri R. K. SriRamkumar Shri Suresh	— Vocal — Violin — Mridangam
27.10.1991 Sunday 6.00 p.m.	Shri N. Ravikiran Kumari B. Gayatri (Product of the Sabha's Sangeetha Vidyalaya) Shri Trichur Narendran	— Chitra Veena (Gottu Vadyam) — Violin — Mridangam

CO-SPONSORED BY M/S. GENERAL INSURANCE CORPORATION OF INDIA.

27.10.91
Sunday
10.00 a.m.
Smt. D. K. PATTAMMAL'S LECTURE
DEMONSTRATION for the benefit of the Students
of the Sabha's Sangeetha Vidyalaya —
AT SABHA PREMISES —

DECEMBER PROGRAMMES

7.12.91 Saturday 6.00 p.m.	Smt. Tarveen Mehra (An eminent Danseuse from Delhi)	— Bharatanatyam & Kuchipudi Dance
8.12.91 Sunday 6.00 p.m.	Shri V. V. Subrahmanyam Shri V. V. Ravi	— Violin Duet
	Shri Thanjavur Murugabhoopathy Shri Neyveli Narayanan (Disciples of Mridangam Maestro Late Shri Thanjavur Upendran)	— Double Mridangam

Concerts Venue : INDIAN GYMKHANA GROUNDS, MATUNGA,
BOMBAY-400 019.

SPECIAL PROGRAMME IN AID OF HALL RESTORATION FUND

17.11.91
Sunday
6.00 p.m.
EMINENT DANSEUSE SMT. HEMAMALINI'S
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Office for details.

"Growing Up With Music"

(Speaking of the power of the Youth in the promotion of the performing arts, its intelligence and innovative spirit, here is a first hand impression of a participant from Bombay in the festival of a 6-year-old Youth Forum at Madras, that has made quite a stride "growing up with music.")

Youth Association for Classical Music, Madras (YACM) was started by a band of young dedicated enthusiasts for Classical Music, in 1985. Educated young women and men from different walks of life from Madras were brought together by two common and equally powerful forces :

- fear that classical music was dormant especially amongst the youth;
- deep love for Indian Classical Music.

And thus YACM was born and has completed six years.

During this short period the young enthusiasts have brought in many innovative items in the functioning so that the latent in the youngsters can be brought out and an exchange of ideas can be had for the improvement of Indian Classical Music.

The idea of this organisation has been :

- to foster Indian Classical Music.
- create an opportunity for young talented classical musicians to perform.
- revive interest in and respect for classical music amongst the youth.

The Association functions on four key wings, viz., the Monthly Concerts Committee, the *Dhwani* Committee, the Workshop and Lec-Dem Committee and the Trust and Public Relations Com-

mittee who do the planning, organising and implementation.

The regular activities of YACM are :

- Monthly Concerts (concert by young artistes less than 30 years of age) are presented at different parts of the city of Madras.
- Aradhanas : Tyagaraja, Shyama Sastri and Dikshitar. This provides the Association an opportunity to discover new talent.
- Lecture-Demonstrations by Senior Vidwans and Musicologists to educate the public at large and youngsters in particular.
- Music Workshops : These workshops are akin to training programme. A particular aspect of music is dealt with in depth and the performers are given an opportunity to develop their skill in it. The basic concept is first explained and certain guidelines are provided.

- Scholarship programmes : Deserving students of music are trained under veterans in various aspects of music.
- Publication of the bi-monthly newsletter *DHWANI* — This helps the members to keep in touch with the activities of the Association, besides featuring interviews/profiles, quiz and snippets.

The Anniversary Celebrations conducted in August roundabout is a festival wherein there are :

Daily concerts

Music Competitions

Music Quiz-laying emphasis on the knowledge of music and its related aspects. YACM has as inter-institutional Music Quiz.

The other events are :

Akshara Antadi : An adaptation of a very popular game called *Antakshari*. The opener is asked to sing a song beginning with a particular syllable. The next person continues with a song that begins with the syllable in which the previous one ended. In this game one gets credit for not only singing as required but also for pointing out errors committed by other participants.

Raga Repertoire : Ragas are classified as common, not so common and rare. A participant may choose a lot from any of these categories and sing the raga indicated in that lot. If he sings it correctly, he gets point depending on the category. This year this was replaced by *Swara-Jam* a fast-paced-Swara Kalpana test.

Panel Discussion : In order to surface the thoughts and ideas amongst the younger generation regarding the different aspects of music, discussions are held.

Tala Tarangini : It is the percussionists' session in which they are required to instantly reproduce orally as well as on their instrument *korvais* played by the other percussionist. One's *Konnakkol* proficiency too gets highlighted here. While correct reproduction is fully appreciated, liberty to raise objections on reproduction is also given.

The outstanding aspect of this year's celebration was the one-day Carnival fashioned like a village mela, the carnival featuring around 15 stalls, most of which featuring innovative games, information-counters and the like. On the day of the Carnival, an 'on-the-spot'

concert competition and a musical treasure-hunt were also arranged.

The last day of the festival had a unique projection. The ceremony was preceded by a unique Audio Visual presentation wherein the artistes including the accompanists participating in the festival were shown on a screen with an audio-recording of the concert.

To highlight the achievements of YACM : Introduced creative efforts to popularise Indian Classical Music, presented more than 150 concerts till date and featured more than 200 artistes in the last six years from all over India, staged 5 music festivals coinciding with the anniversary, organised lecture-demonstrations in schools on "Appreciating Classical Music", conducted quiz and "Know Bhairavi" for Bhairavi Sabha, Pondicherry at their invitation as part of outstation event. All in all the activities of YACM strive to include an element of novelty while still retaining the strong essence of traditionality which is at the very root of our classical music. This is an Association of youth below the age of thirty doing yeoman service to classical music and it will help the youngsters in the field of music spread over this megalopolis to come together in some form and form an organisation on the lines of YACM in Madras.

For YACM to reach this level sponsors have always been the true pillars of support and patrons have been generous with their support, encouragement and ideas.

YACM has its meaning in hope, togetherness and creativity. The members of YACM have always been striving to build a culture of togetherness, an ethos of 'esprit-de-corps'. These would definitely take root as the very hallmarks of the associations' culture, over time.

-- S. Shankaranarayanan

A TRIBUTE

THE STILLED 'MADHURA HASTA'

The music world lost yet another young maestro in the sudden death of Tanjavur Upendran, who was so full of Laya in hand, and Vinaya in heart. He took the art of music, particularly that of percussion more as a 'yagna' than as a commercial proposition. A Mridangist of a rare hue, a left-hander whose spontaneity and sophistry in Mridangam play is to be heard to be believed, Upendran was a true vidwan, that is one with 'vinayam' and humility.

He never hesitated to acknowledge talent where there was one; nor did he fight shy of promoting the talent in all sincerity when he spotted one. He accompanied fresh 'blooms' in the performing forum with the same enthusiasm and inspiration as he did to the veterans. And many a talent has bloomed under his care and promotion. Not many may know that the 'find' of the little master Mandolin U. Srinivas and the promotion of the prodigy on the concert forum was his and he never prided over his deed.

"Any art to flourish", he once told this writer, "should be single-mindedly approached and practised like a yagna. No diversion, no short cuts. However, some basic education, academic qualification is very essential to face the world, to move around and propagate the art, without the constrictions of communication." An expression out of experience in the contemporary world. He agreed that 'Gurukul' of the yore is not possible. Nevertheless the cream and essence of Gurukul-mode of training — the opportunity to listen to as much of music as possible as learning from the Guru, and the Guru's own responsibility to impart his style and skill to the students — could still be made available, he believed. In other words, intensive training which is what made a musician of a student is still possible under the present-day training. Much depended on the 'Bhagyam' of the student, he observed.

And that 'Bhagyam' Upendran had aplenty. He was born and bred amidst rhythm-oriented environment, married into a 'rhythmic' family and launched on a career of Laya. His mother was the famous Bharata Natya (known as Sadir then) dancer Kamu Ammal, his mentor Rajam Iyer, a disciple of Tanjavur Vaidyanatha Iyer and his father-in-law, the Laya Simham Valangaiman Shanmugasundaram. Upendran had training in 'finesse' in Mridangam play from none other than that 'Nandi', the all-time great Palghat Mani Iyer. And his debut was to Chembai Vaidyanatha Bhagavathar. What more 'Bhagyam' one need to launch on a successful career?

'Sarvalaghu' was Upendran's forte. Before its elegance and grandeur no intellectual exercise of permutations and pace-shifts would fill the heart of an artiste or a Rasika, he would say.

Deeply rooted in tradition though, Upendran never shunned an innovative venture, should he get an invitation. His participation in twin — Mridangam to Violin-duet is worth mentioning. What made him endearing was his 'Nayam' in play and 'Vinayam' in behaviour. He would see to it that the double — Mridangam never drowned the instrumental melody, nor played a show within a show. His strokes had a soft-touch, enhancing the

beauty of the music and spoke of his suave stride. True to the title he was given, his was a "Madhura Hasta", a sweet-toned hand on the Mridangam. A Kalaimamani and a 'Taal Vilas', he had innumerable concert appearances to his credit, accompanying from stalwarts to debutante.

The Madhura Hasta is stilled now. But the rhythmic designs that it once wove would, one is sure, remain etched in the strokes of his chelas, some of whom are already on the concert stream.

The December concert of Shanmukhananda featuring V. V. Subramaniam and V. V. Ravi in a violin duet has billed two of Upendran's disciples, Tanjavur Murugabhoopathy and Neyveli Narayanan, for twin-Mridangams.

— Sulochana Rajendran

Tradition Triumphs over Modernity

Pandit Basavaraj Rajguru, a septuagenarian musician who passed away at the end of July after short illness, presented "in his vocalism, as in life, an instance of the triumph of tradition over modernity". He was one of the few stalwarts who earned recognition during their lifetime. A Sangeet Natak Akademi Awardee and a Padamshri, Panditji was conferred the Padma Bhushan early this year.

Like many of his colleagues from Karnataka, Pandit Rajguru attained his proficiency in Karnatak music before opting for the Hindustani stream. One could perceive in his use of *sargams* the clarity of the southern *swaraprastharas*, and subtle graces too were neatly tucked into the Hindustani folds. The accent on the *sahitya*, the lyrical content in his delineation, could be traced to the training in the southern idiom. But as for his performing norms and musical enunciation he remained truly a Hindustani vocalist.

A traditionalist to the core, who shunned even the slightest trace of neo-melodic hues, Panditji did not hesitate to attempt an assimilation of *gharanas* to suit his vocal potentials. Fluent in his higher forays with rich resonance, he had difficulty in bass. And starting from the bass is one of the prerequisites of the Hindustani *Alap* build up. His twelve-year *Gurukula* under Panchakshari Buva gave him a firm foundation in musical presentation and also an analysis of his vocal strengths and weaknesses which he tried to make up for by assimilating rather than merely borrowing from the other *gharanas*. Basically, a *Kirana Gharanaist*, his learning under Neelkant Buva of the *Gwalior Gharana* helped him develop his natural vocal facility in the upper reaches. It also ensured his *sahitya* enunciation with clarity of *uchcharan* (pronunciation) coated with an evocative touch. He sang with the feel of the *sahitya*.

Panditji's malleability in upper reaches led him to adopt lilting intricacies and *Drut Taan* patterns of the *Patiala Gharana* learnt under Ustad Bashir Khan. He had training stint under a number of masters like Suresh Babu Mane, Abdul Wahid Khan and Inayatullah Khan, which helped

him formulate a *gharana* of his own from the confluence of the various *gharanas* which he associated himself with.

He might have shunned neo-melodic hues but he was not averse to blending traditional melodies which opened up melodic vision of lyrical beauty. For instance, his passion for *Kalyan* and his initial training in the Karnatak *shaili* may be said to have inspired him into bringing to fore *Hanskalyan*, a combination of *Hamsadhwani* and *Kalyan*.

Temperamental and moody he could not reach the top, though in quality of music he was in no way inferior to his confreres. But that did not come in the way of getting government awards. While it was, and is still perhaps indifferent to many deserving stalwarts, Panditji got his due for striking an expressional felicity the hard way and that too in a manner that was pleasing to the listeners and sustaining to the singer. Little wonder, he pleased his *Rasikas* whether he took up a *Khayal* for elaborate enunciation or chose a heart-rending *bhajan* to sing.

The *Bani* he founded has some promising performers and one hopes that this mentor's efforts bear fruit and flourish further.

— KINNARI

Courtesy : Free Press Journal

OBITUARY

We record with deep regret the passing away recently of Shri R. V. Murthy, a journalist, social-worker, who served the Sabha as its Vice-President, Hon. Treasurer-Trust Board and was the first Publisher of SHANMUKHA; of Smt. Lalitha Venkatram, a Vocal & Veena artist of Bombay and Shri N. M. Narayanan, an eminent music-dance critic of Madras.

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A RARE MISSIONARY

The demise of Dr. R. Krishnaswamy (popularly known as Dr. R. K.) at the ripe old age of 77 on June 3, 1991 at Madurai is an irreparable loss indeed to the Karnatak music world.

A friend, philosopher and guide to many a budding professional, he was a father-figure in the field of pharmaceutical marketing — a real Guru to his chelas. Besides, he was a formidable scholar in Hindu religion and metaphysics.

His determination to face any and all odds, with a will to overcome with success it was that singled him out as a towering personality, head and shoulders above his peers. Even the sudden loss of eye-sight could neither deter him from pursuing his onerous duties and responsibilities in the Glaxo Laboratories nor could it dilute just a wee bit his enormous Tyagaraja Bhakthi.

It is a standing monument to his devotion to Tyagaraja that he was instrumental in bringing out the first single volume Tamil edition of all the extant Kritis of Tyagaraja under the auspices of the Sadguru Sanqitha Samajam, Purasawalkkam, Madras. Of course, the indefatigable T. S. Parthasarathy of the Music Academy had a big hand in this stupendous venture.

An inveterate addict of excellence in whatever he touched, music or medicine, Dr. R. K. was a rare missionary whose very breath was Tyagopaniśad in all its splendour.

Dr. R. K.'s parting but lasting gift to the Karnatak music world was the unique Tyagaraja festival organised by his Samajam — an Akhandam from 7.30 a.m. on 1.2.91 to 7.40 p.m. on 3.2.91, a sixty-hour non-stop recital of 573 Tyagaraja Kritis, without repetition of a once-sung Kriti, with no raga elaboration nor any interminable kalpana swaraprastharas. The distinguished array of participants reads like the WHO's WHO of Karnatak music right from the Sangitha Jambawan Semmangudi Srinivasa Iyer down to the rawest tyro. This was the golden jubilee Akhandam of the Samajam in celebration of its Diamond Jubilee year of uninterrupted service in the cause of Karnatak music and promotion of Tyagaraja Bhakthi. The Samajam was the pet child of Dr. R. K. and owes its pre-eminence amongst the musicians and rasikas due to his tireless efforts over the decades.

May his soul rest in eternal peace at the sacred feet of Sri Tyagaraja, his ruling passion, is the sincere prayer not only of his two daughters, Dr. Vimala Rajagopalan of Madurai and Dr. Lakshmi Murali of USA, but a host of friends, relatives and admirers who were fortunate enough to come in contact with the lovable Dr. R. K.

K. J. Iyengar

இறை உணர்வு எழுச்சியில் இன்னிசையின் பங்கு

By புலவர் சூர்தி பவானி வாஞ்சிநாதன்

இசை — இந்தியாவின், ஏன் உலகத்தின் உயிர்த்துடிப்பே இதனை அடிப்படையாகக் கொண்டுதான் அமைந்திருக்கிறது. 'ஓம்' - இந்தப் பிரணவ ஒசைதான் உலகத்தோற்றத்திற்கே காரணம் என்கின்றனர் ஜீவன் முக்தர்கள். 'ஆ' என்ற அலறும் ஒலியுடன் தோன்றி, தொடட்டில் தாலாட்டில் வளர்ந்து, ஒப்பாரியுடன் முடிவு பெறும் வரை, மனித வாழ்வில் இசை பின்னிப்பிணைந்துள்ளது. எங்கும் எதிலும் ஒலியைக் காணப் பழகிவிட்டான் மனிதன். கடலின் ஒசை. கன்றின் கதறல், மயிலின் அகவல், யானையின் பிளிறல். சிம்மத்தின் சீறல் - எங்கெங்கும் இசையின் ஆட்சி. இப்பேரண்டத்தின் முடிவு, இந்த ஒலி அடங்குகையில் தொடங்குகிறது. இத்தகைய பேராற்றல் படைத்த இசை, 'பக்தி' எனப்படும் இறை உணர்வு எழுச்சிக்கு, நாட்டின் பண்பாட்டு வளர்ச்சிக்கு, கலாச்சாரத் தொடர்பிற்கு எங்ஙனம் உறுதுணையாக நின்றது என்பதை வரலாறு நமக்குக் காட்டுகிறது.

இசையும் இறை உணர்வும்

தென்னாட்டைப் பொறுத்த வரையில் இசையின் தொன்மைக்குக் காலவரையறையே இல்லை எனலாம். அனால், பக்தியுடன் இது இணைந்து வளர்ந்தமைக்கு வரலாற்றுச் சான்று இருக்கின்றது. தமிழே இயல், இசை, நாடகம் என்ற மூன்றாகத் தான் வளர்ந்து வந்துள்ளது. நடுவில் நிற்கும் இசையின் துணை கொண்டே மற்ற இரண்டும் வளர்ந்துள்ளன. இசைத் தமிழ் நூல்கள் ஏராளமாகத் தமிழில் இருந்ததாகத் தொல்காப்பியம் கூறுகிறது. பெருநாரை,

பெருங்குருகு என்பன அவற்றுள் ஒரு சில. 'சாரகுமாரன்' என்பவன் பெருநாட்டு அகத்தியன் மாணக்கருள் ஒருவராகிய சிகண்டி என்னும் முனிவன் செய்த இசை நுணுக்கம் போன்றனவும் அன்று நின்று நிலவின.

இசையின் இலக்கணம் கூறும் இந்நூல்கள் காலத்தாலும், கடற்கோளாலும் அழிந்துபட்டன. எனினும் அவற்றின் சாரம்போலச் சிலம்பின் அரங்கேற்றுக் காதை விளங்குகின்றது, இசையை வளர்த்தவரைப் 'பாணர்' எனவும், 'பாடினி' எனவும் சங்க நூல்கள் பேசுகின்றன. இசைக்கு ஏற்ப ஆடியவரை 'ன்றவி' என்று போற்றுகின்றன, இசையின் ஏழு ஸ்வரங்களைக் 'சூரல்', 'துத்தம்', 'கைக்கலை', 'உழை' 'இனி', 'விளரி', 'தாரம்' என்று பெயரிட்டு அழைக்கின்றன. இன்றுள்ள அத்துனை இசைக் கருவிகளும், அதனின் மேம்பட்டனவும் அன்று இருந்திருக்கின்றன. 'தன்னுமை' போன்ற தோல் கருவிகளும், குழல் போன்ற துளைக் கருவிகளும், யாழ் போன்ற தந்திக் கருவிகளும் சங்க நூல்கள் முழுவதும் காணக் கிடைக்கின்றன, கல் தோன்றி மணத்தோன்றக் காலத்தே முன் தோன்றி மூத்த தமிழ்க்குடி, இராகங்களுக்குப் 'பண்' எனப் பெயரிட்டு, முல்லைப் பண் எனவும், சாதரிப் பண் எனவும் அழைத்திருக்கிறது.

ஆனால், தொல்காப்பியமோ, மற்ற சங்க இலக்கியங்களோ இறை உணர்வை இசையுடன் இணைக்கவில்லை. 'இறைவன்' என்ற ஒருவரின் இருப்பை ஒப்புக்கொண்டு போற்றியதுதான் தமிழ் நாடு. இறைவனே

இசை வடிவானவன், இசைக்கு ஏற்ப நடம் இருபவன், அவன் காதுக் குழையே இசைக்குப் பிறப்பிடம் என்றெல்லாம் நம்பியதுதான் தென்னாடு. ஐந்து நிலங்களாக உலகைப் பகுத்து, அவற்றிற்குரிய கடவுளையும் படைத்து வைத்ததுதான் தமிழ் கூறும் நல்லுலகம். ஆனால் வீரத்தையும், ஈரத்தையும், காடலையும் பாடிய அன்றைய புலவர்கள் ஏனோ இறைவனுக்கென்று தனிப் பாடல்களைத் தொகுத்துப் பாடவில்லை. இறைவனே ஒரு புலவனாக வந்து "இறையனார் அகப்பொருள்" பாடியதாகத்தான் வரலாறு. நக்கீரனது திருமுருகாற்றுப் படை, கயிலைபாதி காளத்தி பாதி போன்ற ஒன்றிரண்டு நூல்களை முழுதும் இறை உணர்வால் உந்தப்பட்டு எழுதப்பட்டனவாகக் காண்கின்றன.

ஆனால், வடநாட்டு வரலாறு பத்தியும், இசையும் பிணைக்கிடந்தமையைப் பாங்குடன காட்டுகிறது. 'இறைவன் வேத வடிவானவன். வேதங்கள் இசைத் தொடர்புடையன; எனவே இறைவனை இசையுடன் பாடுதலே வீடு பேற்றிற்கு வழி' என்பது உணர்ந்து வேதங்கள் இசை வடிவாக ஒதப்பட்டன: 'மந்திரங்கள்' எனப்படும் இறை வழிபாட்டுச் சொற்கள் அனைத்தும் இசையின் துணையுடன் அமைக்கப்பட்டன. இறை உணர்வை இசை வாயினாகப் பரப்பும் இந்த உத்தி, இங்கிருந்துதான் தென்னாடு சென்றது.

தென்னாட்டு வேதம்

தமிழகத்தில் பத்தியுடன் இசை கலந்த காலம் கி. பி. 6 ஆம் நூற்றாண்டு முதல் தான். தமிழகத்தின் 'இருண்டகாலம்' என்றழைக்கப்பட்ட கி. பி. 3, 4, 5 நூற்றாண்டுகளில் 'கனப்பிரர்' என்று அழைக்கப்பட்ட மன்னர்கள் ஆட்சியால் வைணவமும், சைவமும் தம் பெருமை இழந்து பொலிவற்ற

றுக் கிடந்தன. அதன்பின் இவ்விரண்டு மதங்கட்கும் புத்துயிர் கொடுத்த நாயன்மார்களும், ஆழ்வார்களும் வாழ்ந்த கி. பி. 6 லிருந்து 12 நூற்றாண்டு வரையிலான இந்தக் காலமே இசையும், இறை உணர்வும் பண்பாட்டுடன் ஒன்றிக் கலந்து வாழ்ந்த காலம் ஆகும். 'தென்னாட்டு வேதம்' என்று மதிக்கப்படும் நாலாயிரத் திவ்வியப் பிரபந்தமும், தேவார, திருவாசகமும் கோவில்களில் பாடப்பட்டு மக்கள் நான்ல் தவழ்ந்து, தமிழகம் முழுவதும் முழங்கிய காலம் இது. தம் அருட் பாடல்களால் பல அற்புதங்களை அடியார்கள் நிகழ்த்திக் காட்டிய காலமும் இதுவே. ஆண்டாளின் பாடலுக்கு அரங்கு மயங்கியதும், கணி வணனன் பின் பாய்சுருட்டி கார்வண்ணன் நடந்ததும், ஞான சம்பந்தன் இசைக்கு ஆடலரசன தாளம் வழங்கியதும், மாணிக்கவாசகன் பாடலுக்கு நரிகள், பரிகள் ஆளதும், அப்பர், சம்பந்தர், பாடற்கேட்டுத் திருமறைக் காட்டுக் கோயிறு கதவுகளைப் பூதங்கள் திறந்ததும், என்று எண்ணற்ற அற்புதங்களைப் பேசுவதும் இக்காலமே.

அரச சபையில் இசை

மன்னர்களும் இசையின் பெருமையை உணர்ந்து போற்றியுள்ளனர். சோழன் இராசராசன் நம்பியாண்டார் நம்பியைக் கொண்டு திருமுறைகளைத் தொகுப்பித்தான். கோயில்களில் ஒதுவார்களைக் கொண்டு இசையுடன் அவற்றை ஒதச் செய்தான். 'தளிப் பெண்டிர்' எனப் பெயர் பெற்ற 'தளியிலார்' என்பாரைக் கொண்டு பாடச் செய்தான். கி. பி. 10, 11, 12 நூற்றாண்டுகளில் இந்நிலை உச்சத்தை அடைந்து நின்றது. 12 ஆம் நூற்றாண்டில் பிறந்த கம்ப நாடன் இராம காதையைத் தமிழில் தந்தான் வெறும் பத்திப் பாடல்களாக இருந்த நிலை மாறி இலக்கியத்திலும்,

பக்தி ஆழமாக வேருன்றியது இந்நிலையில் தான். இலக்கிய நயம் மிகுந்து இசை விதிக் குறைந்ததும் இப்பொழுதுதான். எனினும், பின்னர் வந்த அருணாசல கவியின் இராம நாடகம் இக் குறையை மாற்றி, கிராமங்கள் தோறும் "இராமன் புகழைப் பரப்பியது.

பக்திக் கலை

இந்த இராமனின் புகழை, நினைப்பதற்கும் அரிய இடத்திற்கு உயர்த்திய தியாகபிரம்மம், இசையால் இறைவனைக் காணும் முறைக்கே ஓர் இலக்கணமாகத் திகழ்ந்து மறைந்தார். இன்றுள்ள கர்நாடக இசை 14 ஆம் நூற்றாண்டில் தமிழகத்தை ஆண்ட விசயநகர மன்னர் ஆட்சியின் போதுதான் தமிழகத்தினுள் நுழைந்தது. 18 ஆம் நூற்றாண்டில் வாழ்ந்த தியாகய்யர், முத்துஸ்வாமி தீட்சிதர், சியாமா சாஸ்திரிகள் என்ற மும் முர்த்திகளும் இந்த கர்நாடக இசை மூலமாகவே இறைவனைப் பரவினர், இம் மூவருக்குப் பின்னரே இசையும் இறைவுணர்வும் பிரித்தறியாத வகையில் ஒன்றிப் போய் விட்டன.

தியாகய்யரின் சாதனை ஒன்று இங்கு குறிப்பிடத் தக்கது. தியாகய்யரின் தோற்றம் பஜனை சம்பிரதாயம் இறக்கம் கண்டு சாஸ்திரிய சங்கீதம் ஏற்றம் கொண்ட நேரம் என்று சரித்திரம் கூறுகிறது. பாகவதர்களும் வித்துவான்களும் மோதிக் கொண்டிருந்த காலம் அது. உள்ளத்தை உருக்கும் பாடல்களே சங்கீதம் என பாகவதர்களும், கலை நயமும், ஞானமுமே சங்கீதத்திற்கு இன்றியமையாதது என்று பண்டிதர்களும் சச்சரவிட்டுக்கொண்டிருந்தனர். நம் மகானே இவர்களிருவரையும் லகுனில் இணைத்துமல்லாமல் சங்கீதத்தை ஒரு பக்திக் கலையாகப் பரிணமிக்க வைத்தார்.

சங்கீதம் ஸ்வர, ராக, லய, சுருதியுடன் இணைந்து பக்தியிலும், 'பாவத்திலும்' தோய்ந்து சாதகம் செய்யப்பட்டால் சித்த சுத்தியும், முக்தியும் அடைவது திண்ணம் என்று கூறினார். கூறினதுடன் நிற்காமல் தான் வழக்கமாக நடத்தி வந்த பஜனைகளில் செயல்படுத்தினார். பஜனை பூர்வபாகத்தில் தான் இயற்றிய பல க்ருதிகளை பாவப் பொலிவுடனும், சங்கதி கோர்வைகளுடனும் பாடி, உத்தர பாகத்தில் 'உற்சவ சம்பிரதாய', 'திவ்ய நாம கீர்த்தனை' களையும் பாடி ஒரு புதிய சங்கீத சம்பிரதாயத்தையே உருவாக்கினார். அதில் ஞானத்துடன் பக்தியும் இணைந்தது என்று கூறவும் வேண்டுமோ!

பின்னர் வந்த முத்துத்தாண்டவர், கவிக்குஞ்சர பாரதி, பாபநாசம் சிவன், அருணாசலக் கவி போன்ற பெரியோர் தெலுங்கிலும், வட மொழியிலும் பாடுவதைத் தவிர்த்து தமிழ் மொழியிலேயே கீர்த்தனைகள் எனப்படும் பக்திப் பாடல்களை இயற்றத் தொடங்கினர், இராமநாதன் செட்டியார் காலத்தில் மீண்டும் தமிழிசைக்குப் புத்துயிர் அளிக்கப்பட்டது.

ஏனைய மாநிலங்களில்

தென்னகத்தைப் போலவே, பாரத நாட்டின் பல்வேறு பகுதிகளிலும், இசை பத்தியுடன் முழங்கியதை வரலாறு காட்டுகிறது. கர்நாடகத்தில் புரந்தரதாசர், 'விட்டலா' என்று உருகி அழைக்க, தெலுங்கிலே தியாகய்யர் 'இராமா' என்று கதற வடமொழியில் தீட்சிதரும், சியாமா சாஸ்திரிகளும் அன்னையின் கருணை வேண்டி அழைக்க 'மொழி ஏதாயினும் என்ன, உணர்வு ஒன்றே' என்பது திருபிக்கப்பட்டது. கேரள மன்னர்கள் தாமே இசைப் பாடல் இயற்றும் ஆற்றல் பெற்றுச் சிறந்தனர். ஸ்வாதித் திருதான் அவர்களுள்

பெரும் புகழ் பெற்று விளங்கினார். தென்னகத்து ஆண்டாளைப் போலத் தன்னை நாயகியாக்கிக் கண்ணனை நாயகனாக வரித்து இந்தி மொழியிலேயே “மீரா கே பிரபு” எனக் கரைந்து அவனுடன் கலந்தாள் அந்த மேவார் நாட்டுப் பெருங்குடி மகள், “வழி மறைத்திருக்குதே மலேபோல ஒரு மாடு படுத் திருக்குதே” என்று, இறைவனை அடைய முடியாமல், வழி மறைக்கும் பல சாதி மத நந்திகளைக் குறிப்பால் உணர்த்திய தென னாட்டு நந்தனைப் போலப் பாடியவர் கபீர். தம் இசையால் கண்ணனை அழைத்துடன் அமையாமல், இன்றும் நாம் காணும்படி பிருந்தாவனத்தை உருவாக்கிக் காட்டியவர் ஹரிதாஸ். அகபரது அலையை அலங்கரித்த இசைச் சிம்மம் தானசேன இவரது சீடர் என்றால் வேறு என்ன சொல்ல! இந் துஸ்தானி சங்கீதம் இவரைக் கொண்டனரே செழிப்புறது! காந்தி மகாத்மா வின உள்ளமகவர் பாடலான “வைஷ்ணவ ஜனதோ” வைப் பாடிய நரசிம்ம மேத்தா போனரேர் தாம் பிறந்த குஜராத்து மண் ணிற்குப் புகழுட்டினர்.

மகாராட்டிரம் பக்தி சங்கீதத்திற்கு ஒரு வழிகாட்டி போல விளங்கியது; இன்றும் விளங்குகிறது, இறை வேறு, இசை வேறு என்ற உணர்வே இல்லாமல் பாடிய சான ரேர் பலர் தோன்றிய மண அது. “தவமும் தானமுமே வீடு பேற்றிற்கு வழி” என்றிருந்த நிலையை மாற்றி இசை கலந்த வெறும் இறை உணர்வே போதும் இறைவனைக் கண்டுவிடலாம் என்பதைக் காட்டித் தந்த னர் ஞானேஸ்வரரும், ஏகநாதரும், துக்கா ராரும். பண்டரிபுரத்து நாயகன் அவர்களு டன் புரிந்த திருவிளையாடல்கள் பற்பல, இன்றும் உள்தெக்கு நின்றுருகப் பாடும் பத் தர்களை மராட்டிய மண் தந்தவண்ணமே உள்ளது.

இசை வளர்த்த இறையுணர்வால் வளர்ந்தன வேறு பலவும். மக்கள் மதத்தை, மொழியை, இனத்தை, சாதியை மறந்தனர். அடியார் எவராயினும் அவர் பாடிய பாடல் கள் வடக்கே காஷ்மீர் முதல், தெற்கே குமரி வரை முழங்கின. இந்த உணர்ச்சியே தேசிய ஒருமைப்பாட்டை வளர்க்கப் பெரிதும் துணை செய்தது. கலாச்சாரத்தைக் கட்டிக் காத்து, பாரம்பரியத்தைப் பாதுகாத்து “பக்தி” என்ற ஒரே உணர்வில் மற்ற அனைத்து வேறுபாடுகளும் ஒடுங்கிப் போயின குஜராத் காதல் மனச் செவகரும், மனமும் மேவார் மீராவண பாடல்களைத் தமிழகத்துச் சுப்புலட்சுமியின் வாயில் இருந்து கேட்க வழைந்தன. மதத்தையும் மொழியையும் கடந்து ஜேசுதாஸ் போன்ற இசை மேதை களை இசைக்க வைத்தது.

கரோல்ஸ் (Carols) எனப்படும் பக்திப் பாடல்களை இசைத்த வண்ணம் தெரு வழியே வரும் கிறித்தவர்கள், “அல்லாஹு அக்பர்” என்ற நாத வடிவிலே இறைவனைக் கூய் அழைக்கும் முகமதியர் எனப் பிறரையும் இறை வழிபாட்டிற்கு இசை தூண்டியதைக் காண்கிறோம். இன்று கலாச்சாரத் தொடர்பை நாடுகளுக்கு இடையே நல்லுறவை, நட்பு உணர்ச்சியைத் தூண்டவும், வளர்க்கவும் இசையே பயன்படுத்தப்படுகிறது, அந்த இசை வெறும் ஒலி வடிவ இனிமையுடன் மட்டும் அமையாமல், இறை உணர்வு என்ற உளவீட்டும் பெற்று விளங்கும்போது இந்தத் தொடர்புகள் பலப்படுகின்றன, புதிய உரு வம் பெருகின்றன.

சுருங்கக் கூறின் இசை உணர்ச்சியைத் தூண்டுதற்குத் துணை நின்றமையும், அதனால் நாட்டுக் கலாச்சாரமும், பண்பாடும் வளர்ந் தமையும் வளர்ந்து வருவதும் கண்கூடு.

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